

October 13, 1964

Miss Fickie Thiras
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Miss Thiras:

As there are only two versions of *LUKE* and *MILETILES*, I am sending only those prints to Miss Dorothy Brown and will await further orders in relation to the additional prints. Unfortunately, I cannot remember whether Mr. Hayes selected specific examples or suggested that we send a selection of four. If the latter, I will be glad to follow through subsequently.

Both of the above are serigraphs -- one in black and white with a few dabs of color - priced at \$150.00; one in full color -- black and white serigraph with additions of stencils painted by the artist. The latter is \$225.00.

The invoice will be sent directly to the Boston Safe Deposit and Trust Company.

As I mentioned above, I will be glad to forward several of the prints subsequently for further selection as soon as I hear from you.

Sincerely yours,

RM/rb

CC: Mr. Bartlett Hayes

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.

Telephone: PLaza 3-3707

October 13, 1964

Mr. Donelson F. Hoopes
3234 N. St. N.W.
Washington 7, D.C.

Dear Don:

Because I thought it would be in bad taste to write you at the gallery I called Ginny and obtained your home address.

I too am very pleased and feel that we can make our association most successful particularly since you, too, have a sense of dedication to the artist. This, as you know, is rather rare today. Both the artist and the gallery audience sense this and respond to this feeling subconsciously. Our records serve as evidence.

I hope that you can start your association with the Gallery officially on Tuesday, November 3rd. However, since the Osborn exhibition preview is scheduled for Monday, the 2nd, from five to seven P.M., I trust that you will be here for that occasion. As a matter of fact, I would very much like to include in the invitation to the party the phrase "to meet the artist and the new assistant director" and also to add your name in your new capacity here in the catalogue. It would be wonderful if you could work out the appropriate wording with me. Is there any possibility that you could be in New York sometime during the week of October 12th? Why don't you call me? I have to go to Newtown either Saturday night or Sunday morning and Monday the 19th is certainly the absolute deadline for both the invitations and the catalogue. See what you can do about this and do let me hear from you shortly.

It just occurred to me that it might be a good idea to repeat the practical facts. Three weeks each month we have a five day week. But the fourth, when the shows are hung, Monday is a working day. You will have a month's vacation during the summer and your salary will be \$7500.00 per annum as we agreed.

And so for a happy future!

Sincerely yours,

P.S. The 5th floor apartment will be available for about two months which will give you an opportunity to find permanent quarters.

EGH/rb

DAVIS • ROYE • KARFOL • KUNYOSHI • MARIN • O'KEEFE • RAITHER • SHAW • SHEELER • SPENCER • WEBER • ZORACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD, CONN. 06103
TELEPHONE 527-2191
Cable address: WADATH

October 14, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you very much for your letter which I am turning over to Sam Wagstaff so that he can follow through.

I can fully understand the situation in regard to Stuart Davis' contribution to your portfolio. We are, of course, most anxious to have him included and will naturally send you a pre-dated contract form if you think that this would be satisfactory.

I will speak to Sam Wagstaff and have him ask our lawyer, Spencer Gross, to go over it. However, I would think that in view of the fact that Stuart Davis had verbally agreed to contribute to the portfolio, there should not be any complication, but then, I am not a lawyer.

I am leaving for a short trip to Europe on October 24th but hope to get in to see you soon after I return. I am sorry I was not able to come to your opening the other day.

We are now only \$450,000 away from our \$5,000,000. goal and the prospect of success seems reasonable.

With all good wishes,

Yours ever,

Charlie

C. C. Cunningham
Director

CCC.gh

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ALBERT M. SHAPIRO, PH.D.
925 THE ALAMEDA
BERKELEY 7, CALIFORNIA
LANDSCAPE 5-7174

Sep. 29, 1964

Gentlemen,

I have about my place several fine
prints — Corot, Pissarro, Whistler, Goya, Ruysdael,
Ostade, etc. Also many moderns and two
German expressionists. I am in line for
more, and if you have a catalog avail-
able I would be interested in receiving
it. Presently would like a Jonkind
if its the right one — or ??

Sincerely,
Alm Shapiro

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HAMILTON AND HAMILTON
UNION TRUST BUILDING
WASHINGTON, D. C. 20005

GEORGE E. HAMILTON, SR. 1883-1948

GEORGE E. HAMILTON

WILLIAM A. GLASSON

JOHN L. HAMILTON

GEORGE E. HAMILTON, JR.

THOMAS A. FLANNERY

STEPHEN A. TRIMBLE

S. HOWLAND CHASE
OF COUNSEL

October 1st,
1964.

Mr. Frederick Baum,
Rubin, Baum & Levin,
598 Madison Avenue,
New York, N. Y. 10022

Dear Mr. Baum:

This is to acknowledge receipt of your letter of September 29th. I have gone over your suggested changes with Mr. Williams and have the following comments:

First: The lists A and B are not attached. We would like to have these so that we can know what we are getting before the agreement is presented to the Trustees.

Second: Paragraph 6(d), page 4 of your letter. You have inserted the provision that we shall insure the items of the collection. It is not the policy of the Board to insure all of our art so I do not think that this should be included. Also, there is a question in my mind as to what right we have to insure it. I realize there is a provision that in the event of loss the insurance proceeds are paid to the individual Donor and she is required to use the proceeds to replace the object.

Third: At the top of page 5 of your letter with reference to the items that Mrs. Halpert may borrow, there should be a provision that this would not include any item that is off on loan or scheduled for loan.

Fourth: We also note that you did not include the following clause, which we think should be in the agreement:

Written notice of the items desired shall be given to the Donee so that shipment may be made at a time convenient to the Donee but within a three-month period after receipt of the notice.

(This could, of course, be changed to two months if Mrs. Halpert feels that three months is unreasonable.)

to publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information has been published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 6, 1964

Mrs. Irving Levick
277 Nottingham Terrace
Buffalo, New York

Dear Mrs. Levick:

I tried to reach you by phone several times but was unsuccessful and today learned from your maid that you were abroad. While I am very pleased that you are having what I hope is a delightful vacation, this puts me on a spot. Ben Shahn mentioned that you were interested in acquiring his painting *WAST THOU THERE?* - the design for the stained glass window in your temple.

The exhibition opened this morning and we have already had three serious inquiries and I had to advise each of the prospective buyers that we have to hold it for about a week until we obtain a decision from you (without mentioning the name). The price, as you know, is \$10,000, and if this should reach you wherever you are or if you should return shortly, would you please wire me at once.

Many thanks for your cooperation. Have fun. Best regards.

Sincerely yours,

EGH/tm

*ded these arrive & nice this checked N all but one & letter in
cous cousins*

The Paine Art Center and Arboretum in

Dear Mrs. Halpert:

Wednesday we will return to you 74 drawings and paintings by Robert Osborn, via REA. Three of the pictures have been sold. They are no. 9 "Rooster", \$175.00; no. 12 "Chaplin", \$175.00 and no. 25, "Homage to Cezanne", \$200.00. The total is \$550.00. As agreed, we are retaining 10% of this and enclosed is our check for \$495.00.

The attendance to the Osborn exhibition was very good and we are most grateful to have shown his work in his hometown.

Thank you for your cooperation.

Most sincerely yours,

Richard N. Gregg

Richard N. Gregg
Director

October 5, 1964
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

16 October 1964

Dear Edith:

The insurance agents for S. C. Johnson & Son, Inc. have asked that I obtain current appraisals for the works of art in ART:USA: The Johnson Collection.

Could you possibly give me a current evaluation on the following work(s) which came from your gallery.

TITLE	SIZE	YEAR OF EXECUTION	MEDIUM	PRICE
Charles Sheeler: SUN, ROCK AND TREES NO. 2	23x33	1959	oil	15,000
Georgia O'Keeffe: ONLY ONE	36x30	1959	oil	8,000
Stuart Davis: INT'L SURFACE NO. 1	57x45	1960	oil	16,500
Abraham Rattner: MOSES... 'I AM'	60x48	1958	oil	7,500
Ben Shahn: WE DID NOT KNOW WHAT HAPPENED	48x72	1960	tempera	15,000

Thanking you for your cooperation on this matter, I remain,

Sincerely yours,

LEE NORDNESS

October 16, 1964

Mrs. Adelyn Breeskin
Smithsonian Institution, Room 102A
National Collection of Fine Arts
Constitution Avenue at 10th Street
Washington, D. C.

Dear Adelyn:

This afternoon I had a long conversation with Roselle Davis and although she would have preferred an earlier date for the Davis exhibition, she agreed that if that is not possible, March 15th would do. Would it be possible for her to see the area at the Smithsonian which would be assigned for this show? Perhaps she and I can arrange to make the trip together as she is still rather shaky. In any event, we can discuss this and other details when you and Mr. Lowe come to the Gallery on Wednesday, October 21st. Will you please confirm this date, so that I can make the necessary arrangements to have the material ready for you.

Don Hoopes will join us at the Gallery on November 3rd and I am delighted with the prospect of having him work with me. The extra-curricular work projects take so much time that I have to devote an average of 16 hours a day and am looking forward to a beautifully relaxed life in the future. I appreciate very much your approval of this association. I certainly envy your energy in undertaking a lengthy lecture tour and hope that you will find it enjoyable.

It will be nice to see you again and to meet Mr. Lowe. Until then, my very best regards.

As ever,

EGH/tm

AFA

16 Warden Avenue
Croton-on-Hudson N.Y.
Oct. 14, 1964

Mrs. Emily Halpert
32 East 57th Street
New York, N.Y.

Dear Mrs. Halpert -

Last summer I wrote
you regarding the wood carving
of HENRY CLAY created by
Thomas Cully, noted steamboat
builder, in his ill-fated steam-
boat which figured in the
tragic accident and subsequent
trial of his steamboat Henry Clay
and the Armenia -

This figure I received
at the Folklore Gallery and was
delighted to find this to add a
bit more color to my attempted
reconstruction of T.C.'s life for
our WESTCHESTER HISTORIAN
quarterly bulletin of our West-
chester Historical Society, which

October 16, 1964

Mrs. Harriet S. Baguskas
Wilcox Gallery
Swarthmore College
Swarthmore, Pennsylvania

Dear Mrs. Baguskas:

Although we are planning to have a one-man show of the "Assassination" series of paintings by Robert Osborn, opening on November 3rd and ending the 28th of the month, we will be glad to cooperate with you by lending you a painting from this series for your exhibition at the Wilcox Gallery.

For your information, the pictures are all about 23 x 30" and are priced at \$350. If you wish, we will be happy to make the selection for you. Please let us know your wishes in the matter and also let us know which of the packers in New York will take charge of the pick-up, packing and shipping so that we may have the painting available at the time you specify. A consignment invoice will be sent to you subsequently.

Sincerely yours,

NHM/tm

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ALL ARTICLES MOVED, PACKED, SHIPPED, CRATED, STORED, SERVICED AND TRANSPORTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING BELOW AND THE TARIFFS FILED BY THIS CARRIER WITH THE PUBLIC SERVICE COMMISSION.

W. S. BUDWORTH & SON, Inc. — ESTABLISHED 1867

Packers and Movers of Works of Art — Collecting and Packing for Art Exhibitions a Specialty

Columbus 5-2194

PUBLIC SERVICE COMMISSION
CERTIFICATE #NYC 524

424 WEST 52nd STREET
NEW YORK 19, N. Y.

October 15, 1964

Downtown Gallery
32 East 51 Street
New York, N.Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

We return herewith the lists furnished us pertaining to the shipments which we forwarded to the University of Arizona, in Tucson, and the Arizona State University, in Tempe, Arizona.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

Charles W. Johnson

CW:gm
enc.

TERMS AND CONDITIONS

This carrier's liability for loss or damage is limited to a maximum of \$25.00 per piece or package, unless the shipper declares in writing on the shipping documents a greater value. Where a greater value than \$25.00 per piece or package is declared by the shipper the carrier will obtain appropriate insurance coverage for such excessive value for and at the expense of the shipper.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

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10/3/64

Edith Gega Holpert
The Danton Gallery
New York, New York
Dear Mrs. Holpert,

I was in your gallery this past
Saturday morning to look at your present
exhibition. My time was short, but I did
see several things of interest, however there was
none available to give me information. May I
please have the prices on the following:

- Max Weber - gouache - 'enclaved figure'
- Gengis Okeefe - oil - 'piece of wood'
- Ben Shahn - silhouette - 'cat' and 'k'
- The two small Shahn temperas on Plexiglas
- The two Demuths of 'Ruei Landry' & 'Edgcomb'
- Thanking you, I am,

PO [signature]

Sincerely yours,
+ Harold J. Goldman
4602 Valerie St.
Bellair, Texas

October 14, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Recently I did an insurance appraisal for Mr. and Mrs. Richard Kyle, of Ho-Ho-Kus New Jersey, who have three paintings by Charles Scheeler. At the suggestion of Mrs. Kyle, I am writing to ask if you could assist me in arriving at fair replacement values for these three works:

1. An oil on board Still Life measuring 13 $\frac{1}{2}$ by 10 $\frac{1}{2}$ and treating three tulips in a rice bowl with dominant opaque blues and greens. It is signed and dated 1912 and is, in my opinion, a very desirable example.
2. An oil on canvas Landscape measuring 9 $\frac{1}{2}$ by 19 $\frac{1}{2}$ with clustered buildings and trees at the horizon. It is signed and dated 1925 and is, I would say, a more conventional treatment than the above, but still very attractive.
3. An oil on canvas Still Life of red tulips in a glass bowl on table top. This painting measures 29 $\frac{1}{2}$ by 20 and is signed. It strikes me as being a rather pedestrian treatment of no particular aesthetic destination.

I realize it is an imposition to ask your help, but I am at a loss to appraise the paintings accurately and would be very grateful for your assistance. I would, of course, assume full responsibility for the prices used, and am enclosing a carbon and a self addressed envelope.

Sincerely yours,

Encls.

John P. Burton

Sen 10/18

Edith dear,

Went to see The American Collection at the Denver Art Mus. and thought the following notes might be of interest to you for your archives. There was no catalogue for the show; —

Exhibits - 10/64 - Denver Art Mus.

Main - Mrs. Gray, Sen - W.C. 1928
Helen Dill Collection

Harnett - Steel Life with Telegraph
Q - 1880
Gift from Roland E. Parvins

All well here. Hope to hear
from you soon.
Love Adele

appm

October 8, 1964

Mrs. Everett H. Jones
330 Westover Road
San Antonio 9, Texas

Dear Mrs. Jones:

The current valuations you requested are as follows:

Georgia O'Keeffe	PINK AND YELLOW HOLLYHOCKS	1952	\$4000.
	IN THE PATIO II	1948	5000.
	RED HILLS AND FEDERAL	1936	6500.
John Marin	BACK OF RANCHOS DE TACS CHURCH	1930	3000.
	MOVEMENT, BOAT, SEA AND SKY, MAINE	1944	7500.

Sincerely yours,

BOH/tm

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JEROME M. WESTHEIMER

Box 293

ANDREWS, OKLAHOMA

October 8, 1964

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Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

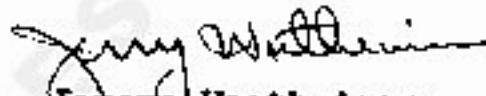
Dear Mrs. Halpert:

I am returning herewith signed receipt for the Stasack painting which arrived yesterday in good condition. We like it as well here as we did in New York.

You promised to send us a biographical sketch on Edward Stasack, but it was not enclosed with the painting, so would appreciate it if you would mail me one at your earliest convenience.

With kindest regards, I am

Sincerely yours,


Jerome Westheimer

JMW:DM

Enc. 1.

SWARTHMORE COLLEGE

SWARTHMORE, PENNSYLVANIA

October 13 1964

Mrs. Edith Halpern
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpern:

Swarthmore College is planning a commemorative exhibition entitled "After the Assassination" to open November 22 and to run for a period of three weeks.

We would like to borrow "The Assassin" by Robert Osborn for the show. The college would provide transportation and insurance.

I look forward to hearing from you.

Sincerely,

Harriet Shorr Baguskas

Harriet Shorr Baguskas (Mrs.)
Wilcox Gallery

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Encl Famous Artists 10-15-64]

B E N S H A H N . R O O S E V E L T . N E W J E R S E Y

October 15, 1964

Miss Jane Cartmel
The Famous Artists Schools
Westport Connecticut 06881

Dear Miss Cartmel:

Yes, you may use the painting. But please do me a favor: every time this painting has been reproduced in the United States, something has happened to the plate. Once, in Look it was horribly out of register; somewhere else, the pink shirt turned orange, or the grays turn brown-- or what-not. Please just get the lads to make a good plate!

I cannot put my hands on Edgar Kaufman's home address, but you can surely reach him through the Museum of Modern Art.

The 8 x 10 should be obtainable from Mrs. Halpert at the Downtown Gallery, 32 East 51st Street. By this time, I note that the painting will appear in black and white-- so forget the above plea!

With best regards to all,

Sincerely,

Ben Shahn
Ben Shahn

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WILCOX GALLERY
SWARTHMORE COLLEGE
SWARTHMORE, PENNSYLVANIA

Attention: The Downtown Gallery, Mrs. Edith Halpern

Grosso and Co., 1400 York Avenue, will pick up the painting of your selection
by Robert Osborn on Monday, November 9

Full insurance value will be covered by Swarthmore College.
The exhibition will run from November 23 through December 16.

Thank you again for your cooperation.

Sincerely,

Harriet Shorr Baguskas
Harriet Shorr Baguskas
Director, Wilcox Gallery

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going on the final selection meanwhile if you so desire. We can also discuss the itinerary which will have to include the Information Service at the American Embassy as Francis S. Mason has written several times expressing a desire to have a Davis show and it is also possible that the Tate Gallery will collaborate. In any event let's get together and discuss the entire matter.

I will look forward to hearing from you shortly.

Best regards.

Sincerely yours,

RSE/rb

October 8, 1964

Mr. Harry R. Peril
1401 Walnut Street
Philadelphia 2, Pennsylvania

Dear Mr. Peril:

As you may have gathered during your recent visit, I am in what might be called a general state of confusion at the moment, but now that our new exhibition is up and looks very handsome indeed and that we have just about completed all our legal papers for the Davis estate attorneys, I'm getting around to various details including the shipment of the painting entitled RUE LIPPE. Our invoice for this painting with a credit for the payment you had made is now enclosed and we are arranging to have this painting shipped to you within the next few days. Would you be good enough to place it on your insurance floater during transportation.

I deeply regret that I could not join you and Mrs. Peril for dinner and look forward to a visit from you very shortly, so that we may spend an evening together. If you will let me know in advance, I can arrange my time accordingly and hope that you can dine with me in my apartment directly above the Gallery. In any event, I look forward to hearing from you shortly. Meanwhile, my very best regards to you and Mrs. Peril.

Sincerely yours,

EGH/tm

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The Paine Art Center and Arboretum

Dear Miss Halpert:

Enclosed is the signed blue form, which you sent to me.

There is one drawing which was not sent, this is Osborn's "The Horse". This is still being considered by one of our Trustees. You should receive either it, or a check, sometime before November 1st.

Thank you again for your help.

Very truly yours,

Richard N. Gregg

Richard N. Gregg
Director

October 12, 1964
Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

ANNUAL REPORT OF THE DIRECTORS
of
ART DEALERS ASSOCIATION OF AMERICA, INC.

Pursuant to Section 46 of the
Membership Corporations Law

To the members of ART DEALERS ASSOCIATION OF AMERICA, INC.:

The directors of your Association respectfully submit
the following report for the period from October 1, 1963
to September 30, 1964.

1. The whole amount of real and personal property
owned by the Association, where located, and where and how
invested are as follows:

<u>Assets</u>	<u>Sept. 30, 1964</u>
Cash on deposit with Irving Trust Company, New York, New York, in the total amount of	<u>\$19,413.10</u>
Total	\$19,413.10

2. The amount and nature of all the property acquired
by the Association from October 1, 1963 to September 30, 1964,
and the manner of acquisition of the same are as follows:

Appraisal Fees	\$34,950.00
Members' Dues	13,375.00
Commissions from First Annual Summer Show	<u>503.75</u>
Total	\$48,828.75

October 6, 1964

Miss Margaret McKellar
Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Dear Miss McKellar:

On our consignment to you #7451 the Zorach sculpture VICTORY was returned to us on September 30th, for which we thank you.

However, we do not know what disposition was made of the Shahn WORLD'S GREATEST COMICS on the same consignment. Would you be good enough to check and let us know the status of this picture.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

CHATHAM CAPE COD, MASSACHUSETTS

Telephone: CHATHAM - 1548

October 16, 1982 *mple*

Dear Edith Halpert:

Next summer, perhaps? Perhaps if we try hard enough we can you and the Bresters here.

Will be in New York from Oct. 18-23. Have you time for luncheon one of those days (Sunday, Oct. 21, I have to attend day-long meetings). Will be staying at the Grosvenor Hotel, 35 Fifth Avenue. Expect to get in sometime late afternoon, Oct. 18, God and the airlines willing - God may be reliable, but Northeast Airlines are not, nor is the weather, so I may be late.

Yours,

Gertrude Lippincott *Gertrude L.*

VASSAR COLLEGE ART GALLERY



Poughkeepsie - New York

October 16, 1963

Mrs Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Thank you very much for your letter. The double
Marin is being sent to you by express. Could you send me photographs
of the late Davis "Letter and Ecote", the Shahn OMI Poster and the
colored "Blind Botanist"

I have sent Fredercik Wight photographs of our minor
Stuart Davis items.

When should we think about having a Rattner show?

Sincerely,

Thomas J McCormick
Director

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purchaser is living, it can be assumed that the information
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GUMP'S

October 16, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51
New York New York

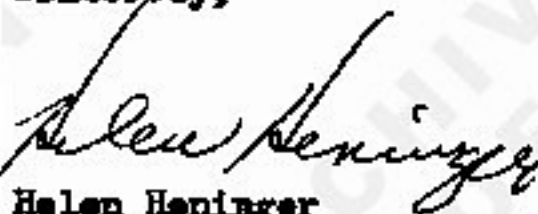
Dear Edith,

Just a note to let you know I will
arrive in New York Saturday evening,
October 24, for a brief stay.

I am looking forward to seeing you
and hope you will have a few extra
moments.

I will give you a call sometime on
Sunday, the 25th.

Sincerely,



Helen Heninger
Director
Gump's Gallery

October 9, 1964

Mr. Belisario R. Contreras
3520 Albemarle Street, N. W.
Washington, D. C. 20008

Dear Mr. Contreras:

Thank you for your interesting letter.

While the subject matter of your thesis is one in which Mrs. Halpert was vitally active and interested, I'm sorry to tell you that your request would constitute too big a project for her to undertake with all of her current responsibilities. I'm sure you will understand.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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We did, however, stop long enough in
Ludington, New Brunswick to go to
the Museum and see the contemporary
exhibit sponsored by Lady Dunn.

We have not been in New York for
some time, but have had it in
mind to go in and see you when
we are next there.

Unfortunately, the O'Keefe
painting has not given ours as
my husband hoped it would - he
not having been as down about it in
the first place as I was. It does
not seem to be up to many of
Georgia O'Keefe's works that we have
seen in collections. We would like to
find one of her choice works.

Perhaps you can help us.

Ever so Sincerely,

(Miss Retul W.) Helen Stoddard



October 3, 1964

Mrs. Leo Simon
983 Park Avenue
New York, New York 10028

Dear Mrs. Simon:

I am sorry that, with the press of reopening the Gallery for the new season and a shortage of help, I am just now getting to answer the correspondence which accumulated during our summer vacation period.

The only painting by Stuart Davis of the same size, date and medium as ISLE OF DOGS, 1961 which we still have in our possession is priced at \$2500, but when the estate is settled, no doubt all prices will be increased and I would therefore suggest that your insurance valuation on this be set at \$3000.

Sincerely yours,

EGH/ta

MUSEUM of EARLY AMERICAN FOLK ARTS



October 15, 1964

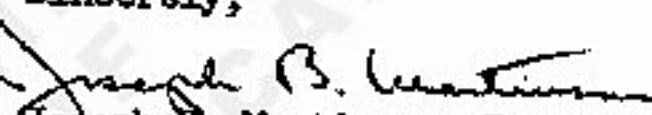
Dear Mrs. Halpert:

A strong and interested Membership is a Museum's greatest asset. Last year on October 21st, you were kind enough to become a Member of the Museum of Early American Folk Arts, greatly aiding our efforts during the formative period of the Museum.

Now, as we enter the second year of permanent activities, we are proud of our ever-increasing attendance, and under the leadership of our newly appointed director, Mrs. Mary Childs Black, formerly Director of the Abby Aldrich Rockefeller Collection of American Folk Art in Williamsburg, we have planned an interesting schedule of exhibitions and publications for the next few years. A detailed schedule will be issued shortly.

It is sincerely hoped that you will renew your Membership and any increase in contribution would be greatly appreciated. Your contribution in 1963 was \$50.

Sincerely,


Joseph B. Martinson, President
Board of Trustees

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, N.Y. 10022

October 7, 1964

Miss Linda Hammond
Public Relations
The Columbus Gallery of Fine Arts
480 East Broad Street
Columbus 15, Ohio

Dear Miss Hammond:

I'm very sorry that, with the press of reopening the Gallery for the new season and a shortage of help, I am just now getting to the correspondence which accumulated during the summer vacation period.

The items to which you refer in your letter of July 20th were all purchased through Charles Daniel, who is very aged now and has no records, we believe.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

September 22, 1964

Mr. Edwin C. Rust, Director
The Memphis Academy of Arts
Overton Park
Memphis, Tennessee 38112

Dear Mr. Rust:

I'm so glad that we had an opportunity to discuss the exhibition via telephone and have everything set for November, which gives us sufficient time to reassemble some of the outstanding examples by the artists to make the show a real knock-out.

As we agreed, I will arrive in Memphis on November 15th, but will of course send the pictures on earlier. The list will be forwarded to you as soon as I ascertain when three or four major examples will be returned to us from abroad. Certainly by October 15th you will have all the pertinent data for the catalog. This date will give you a month for preparation.

With people taking the most extended vacations these days - and this includes employees - it is a problem getting together any kind of an important exhibition, particularly in our case, where we are called upon by so many institutions, but I can assure you that you will receive a very outstanding selection.

In any event, we will avoid election day and your concert of November 10th and by the middle of November everybody will be relaxed and functioning at a normal pace.

As soon as the photographer delivers the prints I ordered, I will send them on to you for your consideration.

I look forward to my first visit to Memphis and am brushing up on my southern accent, so that I won't sound odd to your audience.

My best regards.

Sincerely yours,

EOH/tm

October 16, 1964

Mr. Gail M. Reingold
G. M. Reingold & Co., Suite 6
6535 Wilshire Boulevard
Los Angeles 46, California

Dear Mr. Reingold:

In response to your letter, I want to advise you that the print you saw at the Museum of Modern Art is an original serigraph by Ben Shahn, published some years ago. I regret that we have no copies of this print available as the entire edition had been sold out some years ago and of course there are no reproductions. The serigraphs were originals entirely executed by the artist. If one should turn up in the near future, I will be very glad to let you know.

When you are next in New York, may I suggest that you come in to see examples of the many other serigraphs by Shahn which we have on hand. I'm sure you will find something of equal interest.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 9-3211

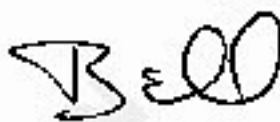
October 2, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Do you know of anyone who might like to buy the only bronze in private hands of John Singer Sargent's Crucifixion? One is on his tomb in London, one in the Boston Public Library and this is the third which is here now. The owner is rather vague as to price, but is thinking in terms of \$10,000. I would like it to be bequeathed to us if sold to a private collector.

Cordially,



Director

HWW:arf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 14, 1964

Mr. Paul Love
Department of Art
Michigan State University
East Lansing, Michigan

Dear Mr. Love:

I am afraid I cannot sympathize with your embarrassment. After all being "snowed under by the preparation of a gift" is a mighty good reason for any delay.

While it is rather difficult for me to make a choice between the two prints, after looking at the BLIND BOTANIST and WARSAW, I am sending you the latter and I am "rolling it up" as you suggested and sending it to you "on approval" with the request however that you make a prompt decision as we have only two prints left in the edition.

Your last paragraph rather amused me as I have just relieved myself with a *dratule* on women's committees who come here to choose prints or drawings for the museum sales desk. As a matter of fact, I am planning to send out a notice to the effect that we will discontinue this practice. Otherwise, I may commit wholesale murder someday and despite the hard work involved in running this joint I prefer it to jail.

And so I hope you have great success with your Nigerian bronze exhibition. If there is a catalogue of this exhibition I should love to have a copy if you can spare one.

Best regards.

Sincerely yours,

RHE/rb

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October 14, 1964

Mr. Ludwig
Better Living Center
104 East 40th Street
New York, N.Y. 10016

Dear Mr. Ludwig:

At the suggestion of Mr. Robert King, I am writing to you directly to request that all the works of art lent to your organization for the Women's Hospitality Lounges at the World's Fair be returned to us as promptly as can be arranged. Would you be good enough to advise us by return mail when we may expect the return of this material.

Many thanks for your cooperation.

Sincerely yours,

BGH/rb

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RUBIN, BAUM & LEVIN

598 MADISON AVENUE

NEW YORK 22, N. Y.

September 29, 1964

George E. Hamilton, Esq.
Hamilton and Hamilton
Union Trust Building
Washington 5, D.C.

Dear Mr. Hamilton:

Pursuant to your request in our telephone conversation yesterday, I am setting forth herein the modifications suggested to be made in the Agreement of Gift between Mrs. Halpert, Downtown Gallery, Inc. and the Corcoran Gallery which you had drafted and which was transmitted to her last week.

¶1 should be changed to read as follows:

"1. The said Edith Gregor Halpert (hereinafter referred to as the "Individual Donor") does hereby agree to give and transfer unto the said Trustees of the Corcoran Gallery of Art (hereinafter referred to as the "Donee") during the calendar year 1964 and during each calendar year thereafter such of the paintings and other works of art listed in the schedule annexed hereto marked Exhibit A that she may select and that will approximate for each calendar year not less than the fraction as set forth immediately below of the then value of the items listed in said Exhibit A which had not previously been given by her to the Donee:

Year

Fraction of Value of
Items Not Previously
Given

1964
1965
1966
1967
1968
1969
1970
1971
1972
1973

one-tenth
one-ninth
one-eighth
one-seventh
one-sixth
one-fifth
one-quarter
one-third
one-half

entire balance of the items

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F-568

MEMORANDUM FROM BOOK REVIEW

NY Times
October 9, 1964

Dear Mrs. Halpert:

Here is a copy of the painting by Ben Shahn about which we spoke yesterday. I don't need it back, but will be waiting to hear from you as to a possible owner whom we should credit.

Sincerely,

Julia Bachelder

phone -

556-1297

HEYWARD CUTTING 57 Lakeview Avenue Cambridge 38 Massachusetts UNiversity 4-0207

probably involve disposing of some of our Europeans; as you know, we are primarily interested in the post-Armory decade. Patiently I wait for the day when the young Marins can make up their minds to part with "Trolley Car Descending". I should much like an early Sheeler of the same period and the same excellence. I wish I could afford a very late Stuart Davis to compare with "Yellow Hills". Also, what ever happened to that Demuth oil which turned up unexpectedly somewhere a year or two back? You had a letter about it which you showed me.

Anyway, if you give us the least encouragement we will make a special trip to New York to see you. We are definitely still "in the market" for a few superlatives which could honorably join "Factory Chimneys" and "Joel's Cafe".

Best, as ever,

Heyward

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

October 14, 1963

Mrs. Arthur Schwab
200 West 16th Street
New York 11, New York

Dear Mrs. Schwab:

When we recently learned that Vassar owns a number of paintings by artists associated with this gallery, we obtained photographs of these for our record book. We maintain complete archives of the artists' work, including photographs, clippings, catalogues, etc.

On the reverse side of several prints, we noted that paintings had been presented to Vassar by you and so indicated in our records. However, I feel that I should express the artists' (or the estates') gratitude as well as mine for your generosity and for placing these paintings where they will be seen by a younger generation constantly and by additional visitors from time to time.

It also occurred to me - and I remember it well - that you owned a good many more paintings of the "Stieglitz Circle". May I come down to visit you sometime in the near future, at your convenience, and make notes of all the others so that these too may be documented in our archives.

You may remember me dating back to an American place and to several visits at your home. It will indeed be a great pleasure to see you and Mr. Schwab again. My very best regards.

Sincerely yours,

EGH/tm

never had a price on it

Sincerely
P.L.

Looking forward to
seeing you on Saturday,
B.

167 Crown Terr.
San Francisco, Calif.

13 October 1964

Miss Edith Halpern
THE DOWNTOWN GALLERY
32 E. 51st St.
New York 22, N. Y.

Dear Miss Halpern:

By registered Parcel Post I have returned the Edward Stasack drawing, "Two Good Witches." Since receiving it, we have tried it this way and that in the apartment, we have taken it to three framers for ideas and consultations on possibilities, and finally admitted to ourselves that we simply can not live with it. Something about it prevents it melding into our household with any compatability with either us or our other art.

I hesitated to return it, feeling somewhat embarrassed since his work so impressed me when I visited your Gallery in September; however I am certain you understand the circumstances which prompted its return.

I shall respect your policy as regards the return of work which has been paid for. Since I do not get to New York more than every three or four years I would find it convenient if the \$75 could be returned, however if you find it necessary to leave my account open with a \$75 credit, I shall accept that decision. Or you may wish to charge me a month's rental fee and return the remainder. I shall await your reply.

Thank you for your kindness and I regret any inconvenience this may cause.

Sincerely,

Allen A. Davis
Allen A. Davis

Unk Credit

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artdealer is living, it can be assumed that the information is by the published 60 years after the date of sale.

Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, N. Y.

October 7, 1964

Dear Member:

Enclosed herewith is a formal Notice of the Annual Meeting of Members of the Association which will be held on Wednesday, October 28, 1964 at 5:00 P.M. in the galleries at Paul Rosenberg & Co., 20 East 79 Street, New York City.

One of the important matters to be passed on by the members at the Meeting is the election of a Board of Directors for the coming year. You may remember that in both my covering letters with the Notices of the Annual Meetings in 1962 and 1963, I referred to the fact that the membership on the Board should be rotated. This has now been the fixed policy of the Association through action by the Board. The Board feels that there should be a combined policy of (a) continuity and (b) rotation. With that in mind, immediately after the last election, the Board then elected drew lots and established a sequence in which two of the eight New York members would retire from the Board each year and thus make way each year for two new members on a rotating basis.

As a result of that drawing of lots, Grace Borgenicht Brandt and Antoinette Kraushaar are retiring from the Board this year. Since they are both predominantly dealers in American artists, it was decided by the Board that it would be well if they were replaced by two other dealers in that area. Accordingly, in accordance with its prior practice, the Board has suggested a panel of four American dealers from which it is hoped that the membership will select two to replace the two retiring members.

Of course, the membership may nominate and elect any Board members whom they desire and the outline for procedure in the preceding paragraph is merely a suggestion on the part of the Board which, in its opinion, will make for the most efficient means of the continuing operation of the Association.

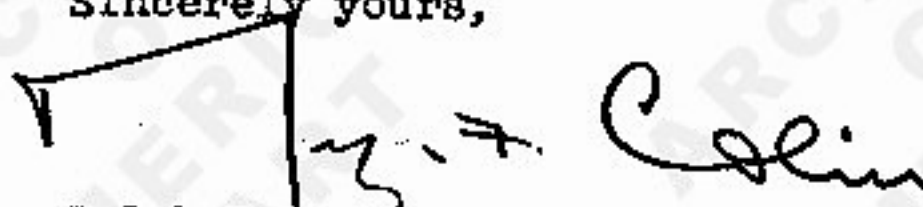
In addition to the decided rotation of the New York members, it is suggested that a different member in Chicago and Boston be elected in place of Sally Fairweather and Robert M. Light who have been serving during the past year. The suggestions are Mr. B. C. Holland in Chicago and Mr. Boris Mirski in Boston.

ACCORDINGLY, THERE IS ENCLOSED WITH THE NOTICE OF THE MEETING A FORM OF PROXY WHICH MAY BE USED BY YOU IF YOU DO NOT PLAN TO ATTEND THE MEETING PERSONALLY. You should indicate your vote for directors in accordance with the instructions in the proxy and send the proxy to me in ample time so that it may be used at the Meeting. If you attend the meeting personally, the proxy will not be used and you will be entitled to vote.

Enclosed also is a return postal card which we would like you to complete and send as promptly as possible so that we will have some idea as to the number of members who will attend the Meeting.

If any member has any question in connection with the proxy or on any other matter in connection with the activities of the Association, please do not hesitate to communicate with me.

Sincerely yours,


Ralph F. Colin
Administrative Vice President

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MINT MUSEUM OF ART

CHARLOTTE, NORTH CAROLINA

SEPTEMBER 30, 1964

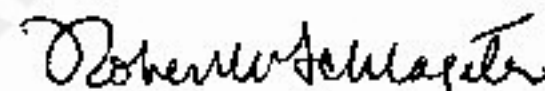
MRS. EDITH GEORGE HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

I AM MOST SORRY THAT THE TRUSTEES AND MYSELF WERE NOT
ABLE TO MAKE ALL OF THE GALLERY CONTACTS WE HAD HOPED TO MAKE
DURING OUR BRIEF NEW YORK STAY.

WE PLAN TO DO THIS SEVERAL TIMES A YEAR, AND LOOK
FORWARD TO VISITING THE DOWNTOWN GALLERY AT THAT TIME.

SINCERELY,



ROBERT W. SCHLAGETER
DIRECTOR

RWS:bw

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 13, 1964

Mr. James W. Kreiter, Manager
Museum Shop
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Kreiter:

As we are organizing several special exhibitions, I am writing to ascertain whether you still have in your possession the three weather vanes consigned to you last October. If these have not been sold or rented to date, would you be good enough to arrange for their return. I will be very glad to make some substitutions for your museum shop if you so desire.

Sincerely yours,

BH/rb

September 28, 1964

Mrs. Adelyn D. Breeskin
Special Consultant to the
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Dear Adelyn:

It was so very nice to see you and your companion and I am delighted that at last the U.S.A. is about to pursue the policy of England in making visual arts an official responsibility -- probably thanks to your prodding.

Also I think it would be most appropriate for the Stuart Davis memorial exhibition to have its debut in the nation's capital as he certainly represents more than anyone the symbol of America. Furthermore, the fact that his design was chosen for the first modern stamp in the U.S.A. is well related.

Basically I think your list is excellent and I must agree with you that William Lane and some of the other collectors in the museum will be reluctant to part with all their Davis paintings at one time and I think it might be a good idea if you can arrange it to study our very complete records of photographs of this work in all media and spread the selection somewhat, at the same time retaining the pattern which you have envisioned. I am sure that you will find some substitutions from other collectors which will make this feasible.

Meanwhile, I have had two lengthy conversations with Mrs. Davis who, much to my surprise, is very emotional about Stuart these days and the entire situation and I think it would be an excellent idea to wait until after the first of the year to launch this exhibition. At that time I am sure she would be far more relaxed and less burdened with the tremendous correspondence and telephone calls she receives daily from all parts of the world. Many publishers are eager to issue new books on Davis; writers from everywhere including Europe are equally eager to prepare articles for various magazines, etc.; others wish to publish reproductions -- and this goes on indefinitely. I think that a short period of quiet will help the situation considerably but you and I can get

not to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SALES AND RENTAL GALLERY
THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MD 21218

THE MUSEUM'S ANNIVERSARY EXHIBITION

OCTOBER 6 - NOVEMBER 15



Downtown Gallery
32 E. 51st St.
New York City

October 6, 1964

Mr. Holcomb York
960 Prospect Street
New Haven, Connecticut

Dear Mr. York:

Thank you for your prompt reply.

We looked up our records and ascertained that both Kuniyoshi paintings were purchased from us in May of 1934. In view of the length of time involved - thirty years - we would very much like to see the present condition and would be willing to pay the express shipping charges, unless you have someone who could bring them into the Gallery. Our offer will be made promptly thereafter.

Sincerely yours,

Tracy Miller

October 14, 1963

Mr. Thomas J. McCormick, Director
Vassar College Art Gallery
Poughkeepsie, New York

Dear Mr. McCormick:

I am so glad that I had the opportunity of meeting you and again want to thank you for sending me the collection of photographs for our records. I am sure that we can do something about the exchange idea in connection with the Marins if you and Miss Claflin will arrive at a decision as to what artist you want for your collection and which of the examples mentioned in your letter would be most desirable. Won't you please let me know as our small stock makes it difficult for us to withhold paintings from sale.

It was such fun to be with you and I hope to have the pleasure soon again. My very best regards.

Sincerely yours,

EGH/tm

October 12, 1964
Washington, D.C.

Dear Miss Miller —

Received your letter of October 9.
And I do understand... the
heart in conflict with time
is a problem.

Most sincerely,
Belisario P. Contreras

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

CARL SPRINCHORN
PIONEER ACRES
BEAVER DAM ROAD
SELKIRK, NEW YORK

29/9/64

Dear Mrs. Halpert:

I have just now received
your letter with check for \$17,000.00
and hasten to acknowledge same.
Said check being for the four Hartlys
which I left you last Spring for
to sell for me. It is all correct
according to our agreement last
March 14th, & I'm sure I'm much
obliged to you.

Your decision to settle the
deal so agreeable for me is,
I think, a good thing all around,

CARL SPRINCHORN
PIONEER ACRES
BEAVER DAM ROAD
SELKIRK, NEW YORK

for us both, eliminating much
book-keeping, etc., whether you
have sold all, or not, because
it "will facilitate matters," as you
say.

I am sorry you thought I
was at the window all this time.
& thus misdirected the first letter.
I was there but a few weeks.

When I come to town next, although
I do not know when, I shall certainly
come in to see you. My health is not
too good, making it difficult to write
as you can see.

I was shocked to see in the

October 5, 1964

Miss Mary Lou Warner
153 Lilac Street
Syracuse, New York, 13208

Dear Miss Warner:

We are sorry that we do not have anything available by Ben Shahn currently in the gallery collection.

We would refer you to the Downtown Gallery in New York, a distinguished American gallery which has always represented Mr. Shahn.

We will be glad to notify you of exhibitions in your area as they occur. The next one that I know of will be a general exhibition for young collectors at Hamilton College, Clinton New York for the month of November.

Many thanks for your past patronage. We will look forward to being of service to you again in the future.

Very sincerely,
FERDINAND ROTEN INC.

William J. Tomlinson

October 16, 1964

Mrs. Norman Isenberg
295 St. Andrews Fairway
Memphis, Tennessee 38111

Dear Mrs. Isenberg:

Thank you for your very charming letter. I look forward to my first visit to Memphis and to the pleasure of seeing you. I am now working on the selection of paintings for the exhibition, which I hope will prove stimulating to the local audience.

I am most grateful for your very kind invitation, but have already arranged with Mr. Rust to stop at a hotel close to the Museum.

It will be a great pleasure to see you again and I eagerly anticipate the event.

Sincerely yours,

RDH/tm

October 16, 1964

Mr. Allen Weller
412 West Iowa Street
Urbana, Illinois

Dear Mr. Weller:

Thank you for your letter and the enclosed check.

While I hate to part with this outstanding example of Broder-son's work, I am very happy that you decided to acquire it for yourself and am now enclosing our invoice and will ship the painting to you immediately after the current exhibition ends.

The arrangements you suggest regarding the payments are entirely satisfactory to us.

We are now assembling photographs of the paintings you selected and will send them as soon as our photographer completes the order.

I so enjoyed seeing you and wish your visits were more frequent. My very best regards.

Sincerely yours,

EDH/tm

October 6, 1964

Mrs. Herman Weiner
c/o U.C.L.A. Art Council
405 Hilgard Avenue
Los Angeles, California 90024

Dear Mrs. Weiner:

Thank you for your letter.

I'm sorry that there is no print of Shahn's **PHYSICIAN**, only the original, which is now in a private collection.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

September 29, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The said Downtown Gallery, Inc. (hereinafter referred to as the "Corporate Donor") does hereby give and transfer unto the Donee all of its right, title and interest in the paintings and other works of art itemized in the schedule annexed hereto marked Exhibit B. The Individual and Corporate Donor are sometimes hereinafter referred to as the "Donors". The said paintings and other works of art set forth in said Exhibits A and B are sometimes hereinafter referred to as the "collection".

¶2 should be changed to read as follows:

"2. The gifts provided to be made hereafter by the Individual Donor, as set forth in Paragraph 1 above, shall be made in each instance by the execution and delivery to the Donee of a written instrument setting forth that the Individual Donor does thereby give and transfer to the Donee the works of art described in said instrument and selected by her from the items in said Exhibit A, pursuant to the provisions of Paragraph 1 hereinabove. With respect to the year 1964, the Individual Donor will execute and deliver said written instrument to the Donee on or before December 31, 1964. It is understood and agreed that the determination made each year by the Individual Donor as to the values of the items listed in Exhibit A for the purpose of the provisions of Paragraph 1 hereinabove shall be final and conclusive in all respects."

¶3, p. 2 should be changed to read as follows:

"3. Upon the death of the Individual Donor prior to her having given to the Donee all of the items listed in Exhibit A, the entire title, interest and ownership in all of the items listed in Exhibit A which were not theretofore given by her to the Donee shall thereupon be deemed automatically assigned, transferred and vested in the Donee, and after said death, the legal representatives of the estate of the Individual Donor shall execute and deliver to the Donee an assignment by way of confirmation of the foregoing."

Please note
there is no print of this
only an original ^{and 2} private coll.
September 30

Dear Mrs. Hebert,

I am interested in purchasing
a Ben Shahn print of "Physician"
as illustrated on page 61 of his
book "Love and Joy about Letters".

Fred Wright suggested I write
you directly about obtaining it.
And since this is to be a very special
surprise gift for my husband
I would appreciate your writing
me c/o the UCLA Art Council
405 Hilgard Avenue LA 90024
as promptly as possible. I am
hoping a print is available.
With kindest regards,

Levin Weiner
(MRS. HERMAN WEINER)

October 8, 1964

Mr. George G. Young
Kimmel and Young Inc.
502 South Garfield Avenue
Alhambra, California

Dear Mr. Young:

As the Gallery was closed until mid-September for an extended vacation, I hope you will understand the delay in acknowledging your note together with the portrait of John Marin.

Had you ever met the artist or is the work based on photographs? It is an interesting concept and I would like to learn more about the painting at your convenience. Meanwhile, many thanks for sending it to me.

Sincerely yours,

EOH/tm

to publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information be published 60 years after the date of sale.

Medicine 11

Camellia House
1235 Grand Street
Denver, Colorado
80203

Oct. 4, 1964

Dear Earl,

This is my first breathing spell since I arrived. The school is a new enterprise and here I am to start the classes running, organize the school and train teachers. It's a big order and quite a responsibility. Our success depends upon satisfied students. It's a word of mouth business. The director, a young, hard working, energetic fellow has put a great deal of money into radio advertising and we're swamped with inquiries. Last night I gave a demonstration lesson to about ninety people and we had an overwhelming response in registration. This is a challenge to me. I have enough pride in my work and confidence in myself to know that we will succeed. I feel that

MRS. NORMAN ISENBERG
295 ST. ANDREWS FAIRWAY
MEMPHIS, TENNESSEE 38111

Dear Mrs. Halpert.

Ted has told me that you will come to Memphis in mid-November. We are all eagerly looking forward to the show you will send to the Memphis Academy of Arts and to your visit.

Now just these few lines from me to tell you again. I'll be so happy to have you at 295 St. Andrews. But if you wish more complete privacy for the times you are alone, I'll understand and Ted will reserve a room for you. Whichever type of abode is most comfortable for your needs is what I wish you to have.

In the meantime, I am hoping your Fall season goes well, and I am looking forward to welcoming you to Memphis.

Sincerely,
Julie Isenberg.

October 8, 1964.

THE MEMPHIS ACADEMY OF ARTS

OVERTON PARK MEMPHIS TENNESSEE 38112

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York, New York 10022

Dear Mrs. Halpert:

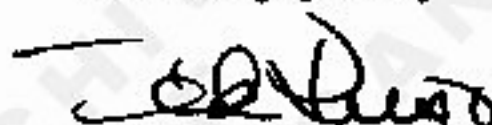
The telephone call was a welcome one for me, too. The dates all sound fine; November 16 is right for the talk.

Send me at least one photograph of a painting for our show as soon as possible, will you? Our quarterly Newsletter goes to press in a couple of weeks, and a story with picture about the exhibition will be good advance publicity, I think. Also we will want a photograph of you for a newspaper story later on.

I can't imagine how "everybody will be relaxed and functioning at a normal pace" in mid-November or any other time, but your optimism gives me heart. And don't do too much with that southern accent. We're very partial to foreigners.

May we count on opening the show around the first of November? Oh yes, and is it going to be possible for us to have the Shahn painting that served as the model for the mosaic mural at LeMoyne College?

Sincerely yours,



Edwin C. Rust, Director

28 September 1964
ECR:elf

October 15, 1964

Arizona State University
Gammage Auditorium
Tempe, Arizona

Attention: Professor Secular

Dear Sir:

You will note that there is a substitution for the Arthur Dove ARRANGEMENT IN FORM #1, which was originally on your consignment. This painting was sold and therefore we have substituted another Dove of equal size and quality entitled MARS YELLOW RED AND GREEN, 1943.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 3, 1964

Mr. Morris Wattenberg
Director of Public Relations
King Korn Stamp Company
6001 North Clark Street
Chicago, Illinois 60626

Dear Mr. Wattenberg:

I'm sorry that, with the press of reopening the Gallery for the new season and a shortage of help, I am just now getting to the correspondence which accumulated during our summer vacation period, and find yours among them.

With two rare exceptions for the benefit of a cause in which we were interested, no outside exhibitions have been arranged for at this Gallery.

I would therefore suggest that you communicate elsewhere, especially so to the newer galleries, which have a wider spread in their programs.

Sincerely yours,

Tracy Miller

Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 242-2896

September 29, 1964

Mr. Tracy Miller, Secretary
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Mr. Miller:

Except for a few minor changes we have made on your list, everything seems in good order. Mr. Charles McLaughlin will be in New York by Wednesday, October 14, to pick up all the items. If Mr. Kingman, our Director, has time, he will be in to visit Mrs. Halpert and look at some of the selections by Tuesday, October 13. Again let me stress only minimum wrapping will be necessary.

We will look forward to receiving your formal consignment invoice before October 9. Once again thank you for your help and our best to Mrs. Halpert. I do hope her cold has ridden itself out.

Incidentally, will the regular ten percent discount be allowed for museum sales?

Sincerely,

Richard E. Ahlborn
Richard E. Ahlborn
Curator

enc.
REA/j

✓ *Stanton prints*
✓ *Stanton draw.*

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September 28, 1964

Mrs. Frank Titelman

Dear Rose:

I was so delighted to hear from you as the entire episode of misdirecting the painting as well as the incredible length of time required for the tracing process gave me a bad tan. Your letter was sweet music to me.

I am delighted that this very outstanding example of Shahn's work has found a loving home. Some years ago, one of a number of publishers pressured me intensely in connection with a book and sent Frank Getlein as his choice to write the book, Frank said he considered a good many titles but would like to know what I considered my status in the art world and I said a "Shatchum". When I translated the title into English he was overwhelmed with joy as he considered it a "lulu" particularly after I explained the connotation to him that basically it is exactly that function -- of bringing together a work of art and the person or persons with the hope that it would be a perfect and permanent union. Actually, this act is what sustains me and your letter is an excellent bit of evidence. P.S. I refused to have the book written.

I have had such a hard period with help at the Gallery that I have made no trips anywhere and cancelled a number of scheduled lectures I was to give in various parts of the country. However, I am breaking down and going to Philadelphia next Friday for the opening of the new Peale House, an adjunct of the Pennsylvania Academy, where a small retrospective exhibition of Stuart Davis' work will be held. When I pull myself together later I certainly will take advantage of your kind invitation to visit you in Altos. Meanwhile, I hope you and Frank will pay us a visit. We are opening our 39th anniversary exhibition with a cocktail party on Monday, October 5th and I hope that you can both join us on this occasion. It will be a very handsome exhibition and with all the work involved in assembling the paintings and sculptures, hanging and labeling each item, I will no doubt show

September 28, 1964

Mr. Jean Paul Slusser
1223 Pontiac St.
Ann Arbor, Michigan

Dear Mr. Slusser:

It was so good to hear from you and, of course, I remember your early visits to the Gallery starting on 13th Street. I also recall referring to you as "the guy with the eye" -- but both the guy and the eye disappeared from my immediate scene a long time ago. Thus this has been a most pleasant experience and I am delighted that you wrote.

Yes -- believe it or not -- we have some superb drawings by Kuniyoshi. When he died in 1951 he left eleven unsold paintings and about twenty drawings in all. We were fortunate in obtaining some of the former from a very great Kuniyoshi enthusiast when about ten years ago he lost his entire fortune in real estate and I acquired a large group of the artist's work from him. These are all gone too but just recently Mrs. Kuniyoshi finally broke down and let me have about twenty drawings which he left to her personally, retaining only five which have the most sentimental association for her. Thus, we have this special group available if and when you are interested in seeing it. We also have a fascinating selection of Shahn drawings and many others as indicated in the enclosed announcement of our current exhibition. In some instances we still have a number of other examples available and if you would like to check off the names I can advise you what there is. Of course, it would be far more advantageous (and more pleasant for me, of course) if you could arrange to come to New York in person and go over a cross-section of our inventory in the lower bracket category. If this could be arranged would you give me a few days notice so that I may plan my time accordingly. It will be a great, great, great pleasure to see you again.

Sincerely yours,

BGH/rb

October 13, 1964

Mr. John Marin, Jr.
945 Fifth Avenue
New York, N.Y. 10021

Dear John:

As usual I am checking our consignment files and find that the following paintings which you consigned directly to the Museum of Modern Art are still listed as "out on exhibition":

June 23, 1960 ELEVEN O'CLOCK - OCTOBER, 1952

May 1961 PECONIC BAY, LONG ISLAND SOUND, 1910

We have no indication that either of these paintings have been returned and I am therefore writing to ascertain whether or not you have received them. If not, I think it might be advisable for you to write directly as both pictures are in the private collection of Mr. and Mrs. John Marin, Jr.

Please send me a carbon copy or a release so that I may remove these two consignments. Thank you.

Sincerely yours,

BGH/rb

October 8, 1964

Mr. C. C. Cunningham, Director
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford, Connecticut 06103

Dear Charlie:

Although I am completely prepared to cooperate with you and Sam Wagstaff, I am not in a position to sign the document you mailed to me - for a very obvious reason.

The attorney for the Davis estate ascertained that there was no written agreement between the artist and the Wadsworth Athenaeum regarding Stuart's participation in the project. Consequently, neither his widow nor I is qualified at the moment (and since the date of his demise) to make any commitment until the estate is settled. However, if you have a predated contract form, perhaps I will persuade Roselle and the attorney to acknowledge the participation as of mid-June. I can then follow through.

I'm sure you understand my predicament in this situation and perhaps can think of some immediate method of putting this through the works. Do let me hear from you.

I hope that you will be in town soon so that we can talk this over and get the matter settled. My very best regards.

Sincerely yours,

BOH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Oct. 1, 1864

from JOHN L. H. BAUR

Dear Edith,

Thanks so much for
your willingness to give us
a few names.

Enclosed is an almost
up-to-date list of our Friends.

Yours,
Jack

October 16, 1964

Mrs. Nancy de Cordova
48 East 81st Street
New York, New York 10028

Dear Mrs. de Cordova:

We have tried to make delivery of the Miles Spencer drawing NEW YORK to your home but have been unsuccessful in finding anyone there to receive it.

We would therefore appreciate it if you would please call for this picture at the Gallery at your earliest convenience.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

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ART DEALERS ASSOCIATION OF AMERICA, INC.

SUMMARY OF INCOME AND EXPENSES
OCTOBER 1, 1963 to SEPTEMBER 30, 1964

Total Income	\$48,828.75
Total Expenses	<u>33,127.27</u>
Excess of Income over Expenses	15,701.48
Cash on hand, October 1, 1963	<u>3,711.62</u>
Cash on hand, September 30, 1964	\$19,413.10

Fgm - Dory Previn

10/14/64

TELL ANDRE TO PLAY YOU ARTS AND FLOWERS. HAPPY BIRTHDAY
AND LOVE

EGH

October 13, 1964

Mr. Warren Robbins, Director
Washington Museum of African Art
Center for Cross-Cultural Communication
530 Sixth Street S.E.
Washington, D.C. 20003

Dear Warren:

We are arranging a large one-man exhibition of paintings by Max Weber to be shipped very shortly and are eager to include the pastel entitled "TWO SCULPTURESQUE HEADS" which you borrowed last April.

Could you arrange to return this to us very shortly and I would also love to have my two African sculptures as I miss them desperately. By this time I am sure you will have obtained a great many other objects for your Center so that your audience will have new material. In any event, won't you please let me hear from you shortly regarding the matter.

As you know, I have been having a rather difficult time during the past few months but hope to get back to normalcy (so called) right after I have a very minor ear operation this week and will have an experienced, efficient assistant director to take over a good deal of the over-whelming amount of work in which I am involved, mostly in the extra curricular department.

The next time you are in town I hope we can spend some time together as I am eager to know all about your progress and also it is always so good to see you.

Best regards.

Sincerely yours,

ROH/rb

DEMONS BEARING GIFTS TO HUSHENG

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

Office of the Director
of Administration

October 5, 1965

PERSONAL

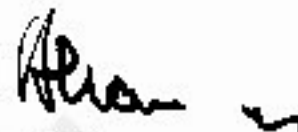
Dear Dick:

Returning from New York last night, I happened to pick up a copy of NEWSWEEK and was surprised and shocked to read your comments about one of your colleagues, Edith Halpert.

Only the fact that I have known you and respect what you have done here in the city of Chicago and latterly in New York, prompts me to write to you and urge you to retract what can only be construed as a petulant and immature statement.

I hope, very much, that you will accept this suggestion in the spirit in which it is given.

Sincerely yours,



Allan McNab
Director of Administration

Mr. Richard L. Feigen
53 East Division Street
Chicago, Illinois

cc: Edith Halpert

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HOLCOMB YORK
960 PROSPECT STREET
NEW HAVEN, CONNECTICUT

OCT 10 64

Dear Mr. Miller:-

I have your note of Oct 3rd

It would seem to be somewhat complicated to find a reliable packer to box the 2 Kenyon's and perhaps the best way would be for me to bring them down personally. Unfortunately I am presently doing jury duty, which will delay this somewhat.

Meanwhile, I can say that both paintings are in their original perfect conditions and in their original frames. On that assumption (subject to your later confirmation, of course) could you give me a rough estimate of what your best offer might be? This might save us both some time and expense.

Sincerely yours
Holcomb York

or to publishing information regarding sales transactions. Sellers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zanzinger, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

PEALE HOUSE GALLERIES
1811 Chestnut Street

October 11, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

As we had expected, the Davis show has been received with tremendous enthusiasm. A lot of interest has been expressed in the lithograph CLICHE and I have, of course, referred people to your gallery. One of our board members has inquired about it too, and I wondered if you could let me know if any are available.

We were so pleased that you were able to get in last week and hope that you are feeling well again.

Sincerely,

Marjorie Ruben

Marjorie Ruben

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

October 8, 1964

Mrs. Andre Previn
1454 Stone Canyon Road
Los Angeles 24, California

Dear Mrs. Previn:

This is just a note to tell you that the base for your
Folk Art sculpture (which itself went Air Express) was
sent today via Railway Express.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

river to publishing information regarding sales transactions.
members are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: HENRY B. PFLAGER
Vice-President: ROLAND W. RICHARDS

Acting Director: WILLIAM N. EISENDRATH, Jr.
Secretary • Business Manager: MERRITT S. HITT

October 2, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

Your letter of September 26th was forwarded to me at the Museum. I have been back at the job for three weeks and I have called Mr. Calhoun several times in regard to the Zorach sculpture. My last information was a reply from him that when there was anything further in which he wished that I be involved that he would call me. That is where the matter rests at the moment and I know nothing further.

The fact that you have not had any reply to your letter of September 9th is a reinforcement of the silence on this subject which I have experienced.

However, I have taken the liberty of sending a copy of your letter to him today which may shake up some sort of answer to you and to me. If I hear anything further at all I will certainly keep you informed.

With kindest regards, I am,

Sincerely yours,

Bill

William N. Eisendrath, Jr.
Acting Director

WNE:hoc

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October 14, 1964

Mr. George D. Culler, Director
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco, California 94102

Dear George:

*Photos
not sent*

Much to my chagrin, I just discovered that the photographs which I had selected of the paintings by Jack Levine, Abraham Rattner, and Ben Shahn had not been mailed to you by a temporary secretary I had for a number of weeks. If it is not too late, please wire me upon receipt of this delayed letter and I will send them on airmail at once. She also mislaid the previous correspondence which indicates the actual date of your exhibition. You may have had your opening by this time -- but one never knows. All I can say is that MANPOWER, KELLY GIRLS, AMERICAN GIRL, etc. ain't what they are cracked up to be. I hope you have better luck on the West Coast.

My best regards.

Sincerely yours,

BGH/rb

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

October 12, 1964

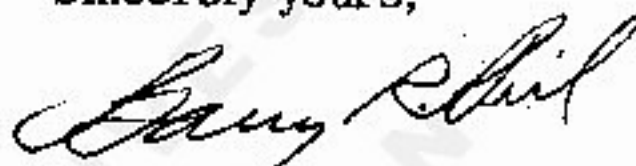
Mrs. Edith Halpert,
The Downtown Gallery,
32 E. 51st Street
New York City, N. Y.

Dear Mrs. Halpert:

We were delighted to receive your letter indicating our painting will follow shortly. We are also pleased with the invitation contained in your letter, and shortly before our next trip, we will be in touch with you.

I hope that you are now feeling better, particularly with respect to the ear infection. From personal experience I know how painful these things can be.

Sincerely yours,


BARRY R. PERIL

BRP:w

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Founders

Alfred Dime, President
 Emil Lachner, Vice President
 Edwin Ehrenfeld, Director
 C. K. Green, General Manager
 Norman Rockwell
 Al Parker
 Ben Buhl
 Harold Van Schell
 Steven Dubanow
 Jan Whitcomb
 Robert Fawcett
 Peter Halk
 George O'Neil
 Austin Briggs



Famous Artists Schools

Westport, Connecticut 06881

Inc.

Famous Artists Course
 Famous Artists Painting Course
 Famous Artists Cartoon Course

October 15, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

We are revising the teaching textbooks of the Famous Artists Course and would like very much to include the painting, "Pretty Girl Milking a Cow," by Ben Shahn.

I am enclosing a photostatic copy of the letter from Mr. Shahn granting us his permission to use the painting. We also need the permission of Mr. Edgar Kaufman, Jr. who has this painting in his collection, and a letter is being sent to him today.

We would appreciate it greatly if you would send us a black and white 8 x 10 photo copy or a glossy photograph suitable for reproduction. If there is a charge for this, please bill us.

Thank you for your cooperation and I shall look forward to hearing from you soon.

Cordially,

Barbara Reichert

Barbara Reichert
 Research & Development

BR:b

Mrs. Halpert
 Downtown Gallery
 32 East 51st Street
 New York, New York

Enclosure

*Please write us copy of
 photo
 sent 1/4/5
 maybe H.A.
 L.S. Shaw*



October 8, 1964

Mr. R. B. Beaman, Exhibition Chairman
Dept. of Painting, Design and Sculpture
Carnegie Institute of Technology
Schenley Park
Pittsburgh 13, Pennsylvania

Dear Mr. Beaman:

If you have decided on the specific selection of the paintings by Tseng Yu-Ho, won't you please advise me immediately so that we may send you the consignment invoice, with prices, etc. I have a note to the effect that the pick-up dates are the 8th to the 10th of October and I am becoming anxious since your exhibition opens on November 1st or thereabouts.

I hope to hear from you by return mail. Thank you for your prompt attention.

Sincerely yours,

BCH/tm

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איגרת אוויר
AÉROGRAMME



דואר אוויר
PAR AVION

The Downtown Gallery
32 East 51st. Street
New York 22, N.Y.
U.S.A.



קפל שלישי

EXPÉDITEUR—SENDER—השולח

M.Y. Goodman

7/a Harqia Street,
Jerusalem, ISRAEL.

אנשים שהינם כה דבר חשלקי לפי חשוקי של נכתב בדואר אוויר.
Un aérogramme contenant un objet quelconque sera envoyé au tarif d'une lettre-avion.
An aérogramme containing any enclosure will be sent at airmail-letter rate.



October 3, 1964

Mr. Arthur Hammer
Hammer Knitwear Company
26 West 17th Street
New York, New York

Dear Mr. Hammer:

As Mrs. Halpert has pointed out, and I am sure you are aware, the picture will have to be returned here in order that we may pack it and ship it to Franklin Square.

We hope that you will be able to be with us at our 39th Anniversary party on Monday evening.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Oct. 14, 1964

Dear "Boss-lady",

The lovely Georgia O'Keeffe
drawing arrived safely....and is much appre-
ciated. I'm going to have to fight to keep
it from my daughter who has already comman-
deered the Ben Shahn from last year!

Check enclosed is self-
explanatory.

Have fun with you looking
for new quarters! Always very fondly,

Edwin Binney
(Edwin Binney, Jr.)

October 8, 1964

Mrs. Everett H. Jones
330 Westover Road
San Antonio 9, Texas

Dear Mrs. Jones:

I hope you will forgive me for being so tardy in supplying the information you requested. We have had an especially hectic time at the Gallery due to a shortage of help, increased activity and an ear infection which I am having taken care of shortly. I am now enclosing the information, listing the current valuations of the Marins and the O'Keeffe's in duplicate so that you may have one copy for your insurance broker and one for your own files.

There is no charge to our clients for this service and I am very glad to be of help to you.

I hope that I will have the pleasure of seeing you and Bishop Jones very shortly. With warm regards,

As ever,

RHM/tm

ERNEST BROWN & PHILLIPS LTD

THE LEICESTER GALLERIES

DIRECTORS:
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E. G. PHILLIPS

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 359 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDON W1

CC/MP.

2nd. October 1964.

Mrs. E. G. Halpert,
The Downtown Gallery,
32, East 51st. Street,
New York City,
U.S.A.

Dear Mrs. Halpert,

Your letter of the 28th. September has been passed over to me by Mr. Nicholas Brown so that I may deal with the question of your account. Regarding the previous correspondence we see that in our letter of March 15th. we confirmed our agreement that we should share the cost of transport. Based on this, I charged you half of the import charges for the Shahn's (this being £118.6.6d.) We in our turn would be responsible for half the cost of sending them back to you. The charges made included freight from New York and your packers' charges which were sent forward to our agents, Bolton & Fairhead Ltd., for collection on their behalf. If you would prefer to pay the total of the export to us (which is £236.13.1d.) and we to pay for the return charges, please let us know. I think that this is what we actually did last time.

Since sending you our account in August, one purchaser has returned a copy of "Futility" which you will remember was 50 dollars less 15% and this we have deducted from the statement enclosed, which, as requested, has been converted into dollars.

Yours truly,
ERNEST BROWN & PHILLIPS LTD.

C. Cook

Secretary.

P.S. I thought it better for our Company Secretary, Mrs. Cook, to answer your financial query and I hope you will understand what she has said. Will you let me know when you want the Ben Shahn works returned and I will do so immediately. I note that you have not yet moved your premises and hope that things are going well with you. When I see you I have a very interesting proposal to discuss with you.

Yours very sincerely,

Nicholas Brown

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am struggling with old maps,
prints, B&W paintings (some of
which I have found and will be
listed in first issue, - which has greatly
interested Warren's Museum and
Peabody), as well as my own
sketches.

The fact that this figure of
Henry Clay, which you saw, was
saved from the burned steamer
is just very exciting. I have been
tracing the long and complicated
trail and would be most appre-
ciative if you have any other
fragment of information on the
statue, which would be properly
credited to you, in the documentation
in bulletin record -

If you would permit, or wish
to have photograph of the figure
reproduced in bulletin, it would
be honored. Kennedy and Fairfax
Galleries have loaned photo of
Haskell and Bass paintings which
they have been pleased we
used and credited.

May I hear from you
soon?

Appreciatively
Mary G. Hockersmith

The following list is acceptances in-hand for Lakeview Center Opening Exhibit as of September 1, 1964:

Benjamin West - "Thomas Mifflin", 1758, Pennsylvania Historical Society
Col. John Trumbull - "Sketches for the Battle of Princeton", 1786,
Princeton University Library

Robert Feke - "Charles Apthorp", 1748, Cleveland Museum
Gilbert Stuart - "Mrs. Plumstead", 1800, Pennsylvania Academy of Fine Arts
John Singleton Copley - "Mrs. Richard Skinner", Boston Museum
Thomas Cole - "Catskill Mountains", 1833, Cleveland Museum
Homer Martin - "Autumn in the Adirondacks", 1868, International Business
Machines

Asher B. Durand - "Woodland Interior", Smith College Museum
John Caldwell Bingham - "Raftsmen Playing Cards", 1850, St. Louis City Art
Museum

George Catlin - "Dakota Chief", Chicago Museum of Natural History
Frederick Remington - "Bronco Buster" bronze, Edwin Hadley Collection
John Singer Sargent - "James Whitcomb Riley", 1903, Indianapolis Museum
William Harnett - "A Study Table" 1882, Munson Williams Proctor Institute
Thomas Eakins - "Sailing", 1874, Philadelphia Museum of Art
Ralph Blakelock - "Outlet of a Mountain Lake", Smith College Museum
Albert Pinkham Ryder - "Moonrise at Sea", Amherst Museum
George Inness - "The Coming Storm", Fort Worth Art Center
Winslow Homer - "Canoe in the Rapids", Fogg Art Museum, Harvard University
Childe Hassam - "Old Lyme Church", Parrish Museum, Southampton, New York
J. H. Twachtman - "Lilacs in Winter", Toledo Museum of Art
George Luks - "Otis Skinner as Col. Bridan", Phillips Collection
Robert Henri - "Indian Girl in Blue Wrap", 1912, Decatur Art Museum
William Glackens - "Parade, Washington Square", Whitney Museum of American
Art

Maurice Prendergast - "Sunset and Sea Fog", 1915, Butler Institute
Charles Burchfield - "Abandoned Farm House", University of Nebraska
Grant Wood - "Daughters of Revolution", Cincinnati Art Museum
Reginald Marsh - "Martial Spirit", 1939, IBM Collection
Mark Tobey - "Orpheus", 1952, Seattle Art Museum
Charles Sheeler - "Bucks County Barn", Museum of Modern Art
~~John Sloan~~ - "Picnic Ground", Whitney Museum
George O'Keeffe - "Rams Skull with Brown Leaves", Roswell Museum
Stuart Davis - "General Studies", 1962, Krannert Museum, University of
Illinois

MARKEWICH, ROSENHAUS, BECK & GARFINKEL
COUNSELLORS AT LAW

TELEPHONE WORTH 2-2390

SAMUEL MARKEWICH
COUNSEL
JEROME G. ROSENHAUS
ROBERT MARKEWICH
SAMUEL BECK
ARTHUR H. GARFINKEL
THEODORE PERLMAN
GEORGE D. SALERNO

51 CHAMBERS STREET, NEW YORK 7, N.Y.

September 28, 1964

Edith Gregg Halper
32 East 51st Street
New York, N. Y.

Dear Edith:

My partners have graciously permitted me to use the proceeds of this bill to purchase a picture for myself, but so as not to impose tax consequences upon them would you please be good enough to make the check out to me personally.

After receiving the check I shall present myself at the gallery with it, and take advantage of your generous offer.

It was nice being with you among all your stunning pictures and sculptures.

Sincerely,

Robert Markewich
ROBERT MARKEWICH

*Plz make check
for Mrs.
to receive no mailings*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STEPHEN A. STONE

180 Elgin Street
Newton Centre, Mass.
October 16, 1964

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, N. Y.

Dear Edith:

I hate to add to your pile of correspondence, but both accountant and Revenue Agent are pressing. Can we get the valuations we discussed? You may recall that this concerns the Sheeler, ON A SHAKER THEME, as of December 1960 when, based on information previously furnished, we used a figure of \$5,000.

Hope things are going a bit more smoothly.

Cordially yours,

Steve

SAS:m

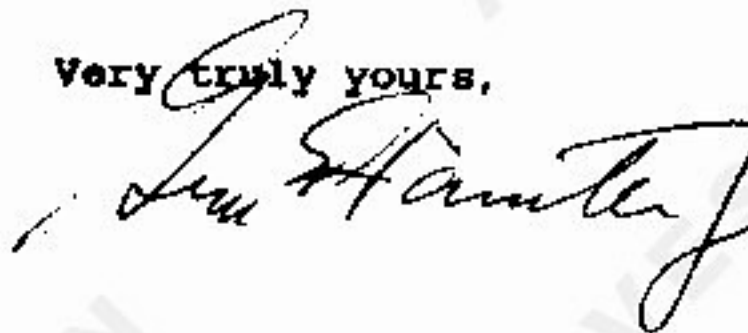
29X23
25X22

Not to publishing information regarding sales transactions, ownership and responsibility for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frederick Baum

In order to save time I am having the agreement redrafted along the lines of the foregoing and will send you a copy. I would like to have a draft which you think is agreeable to Mrs. Halpert as soon as possible so that I could submit it to the Trustees for study before the meeting which will be held this month.

Very truly yours,



GEH/rm

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 29, 1964

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

costs as to two transportations in each calendar year of not more than forty (40) items of the collection on the occasion of each such transportation. It is understood and agreed that all questions as to what restorations, if any, should be made with respect to items of the collection shall be determined by the Donee alone as to all items theretofore given to the Donee, and shall be determined jointly by the Individual Donor and the Donee as to all items listed in said Exhibit A not theretofore given to the Donee. The Donee shall have the right to determine in its discretion the order of scheduling such restorations."

¶6(e), p. 5 should be changed to read as follows:

"(e) The Donee agrees from time to time to make the items of the collection available as loans to such other responsible art organizations in the United States and abroad as may be determined by the Donee or, as in the case of items listed in Exhibit A annexed hereto not theretofore given to the Donee, as may be determined jointly by the Individual Donor and the Donee."

¶6(g), p. 5 should be changed to read as follows:

"(g) The Donee will provide an independent entrance on E Street to the said area, which entrance will bear the name "The Gallery of Twentieth Century American Art"; will redesign, refurbish, renovate and air condition the said area in accordance with plans and specifications to be agreed upon by the Individual Donor and the Donee, which shall conform with the outline of the area as set forth in Exhibit D which has been initialled by the parties for identification; and will complete all of the foregoing at its own expense in accordance with said plans and specifications by not later than two years from the date of this Agreement."

In ¶8, p. 9, the reference to ¶4 should read ¶5.

Will you please let me know as soon as possible whether the foregoing is satisfactory, and when the final agreement can be signed.

Very truly yours,

FB/las
cc: Mrs. Edith G. Halpert

October 3, 1964

Mr. V. H. Belcher
Business Manager and Treasurer
Randolph-Macon Woman's College
Lynchburg, Virginia

Dear Mr. Belcher:

I finally managed to get to the letters addressed to us while the Gallery was closed and find yours requesting new valuations on the paintings in your collection.

The only work of art purchased by Randolph-Macon College from this Gallery is a painting by Arthur Dove entitled COW I, dated 1935. It was purchased in July of 1957 for \$1000. and should be insured for a figure not lower than \$3000. at this time.

Sincerely yours,

BGH/tn

October 6, 1964

Dr. Albert M. Shapiro
925 The Alameda
Berkeley 7, California

Dear Dr. Shapiro:

Thank you for your letter.

As we have concentrated exclusively on the work of American artists throughout our entire 39 years of operation, we would not be able to help you add to your collection in the manner specified.

Sincerely yours,

Tracy Miller

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantzinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

October 5, 1964

Mrs. Edith Halpert, *Director*
The Downtown Gallery
32 E. 51st St.,
New York 22, N.Y.

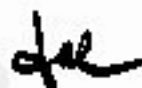
Dear Edith:

It was good indeed for you to come to Philadelphia on Friday last. You must know my gratitude to you for without your help this absolutely perfect opening could not have been achieved - Stuart certainly was the right choice.

I hope, then, that your journey over proved no handicap to your health and that your accommodations in the Warwick provided a comfortable night.

So, here again, I send a thousand thanks.

Sincerely,

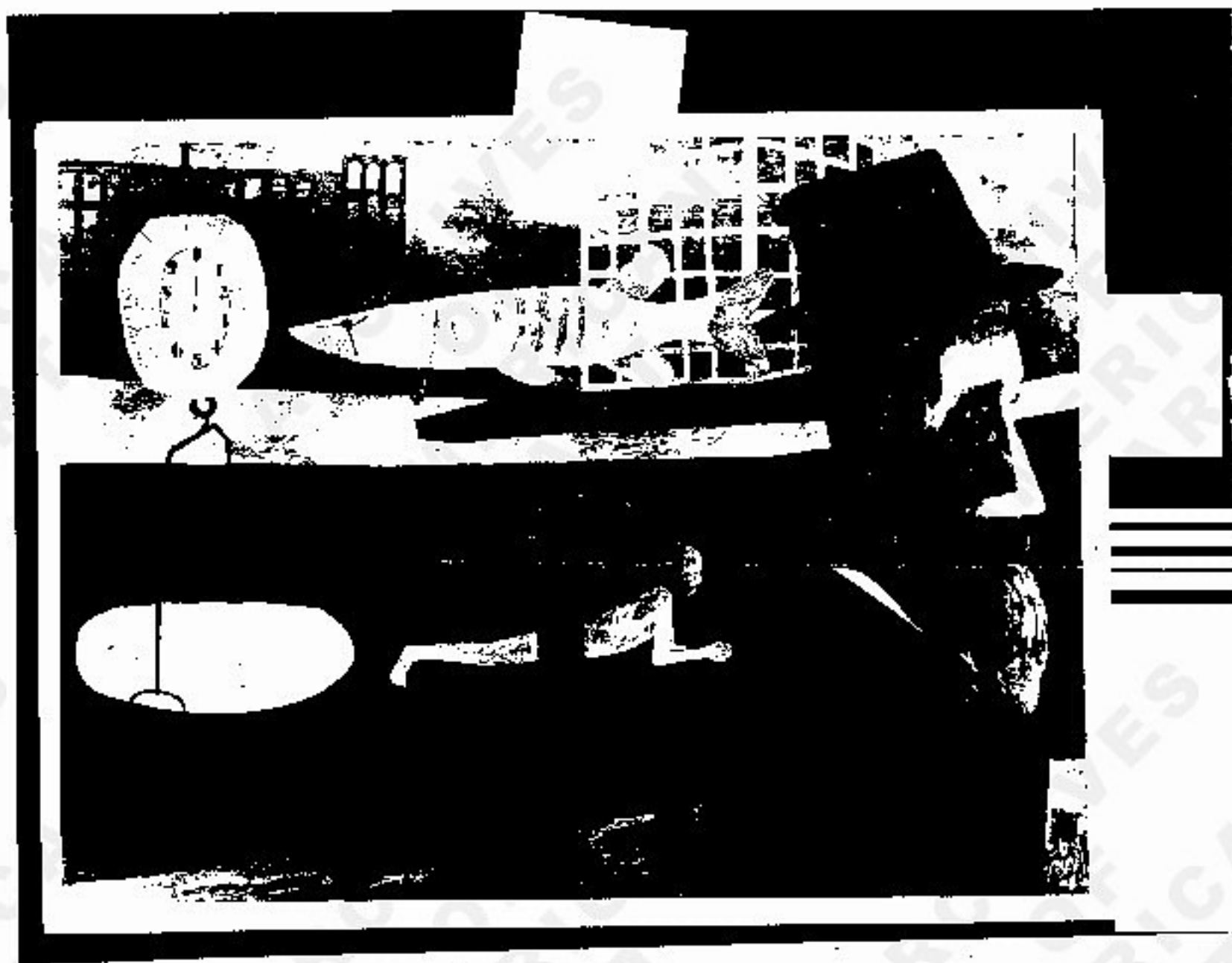


Joseph T. Fraser, Jr.
Director

JTFjr/DER

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



"New York 1947" - Ben Shahn

COLLEGE OF FINE AND APPLIED ARTS

University of Illinois, Urbana, Illinois 61803

Telephone: Area 217, 333-1661

School of Music Department of Architecture Department of Art Department of Urban Planning and Landscape Architecture
Bureau of Community Planning Krannert Art Museum Small Homes Council - Building Research Council University Bands

October 15, 1964

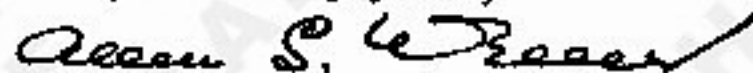
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This is to confirm our definite selection of Abraham Rattner, Six Million No. 4, William Zorach, Contemplation, and George L. K. Morris, Pivot, for our 1965 exhibition. We are delighted that we can include these strong works in the show.

Mr. Donovan will probably be in touch with you again about certain other works you showed us in which we are very much interested, but at this time I am sending forward three sets of blanks which we would like to have filled out and returned to us. One page is designed for the artist, if he will be so good as to complete it. As you know, we have published rather extensive information in connection with our exhibitions, and the artist's statements have often been a particularly valuable feature. We do not have photographs of any of these three works, and would appreciate receiving them as soon as possible.

Very sincerely yours,



Allen S. Weller, Dean

ASW:dsh
Enclosures

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October 13, 1964

Mr. Gudmund Vigtel, Head of Museum
Atlanta Art Association
1280 Peachtree St. N.E.
Atlanta, Georgia

Dear Vig:

Now that the new season is in full swing I am making my routine
check of our consignment folder and find that we still have on
record the Ben Shahn drawing which was sent to you in June.
Would you be good enough to tell me whether you wish to retain
this for a longer period or whether you would like something else
to replace it. We are very short of pictures by Ben in view of
the fact that he has devoted a good deal of his time during the
past year working on big projects involving murals, stained-glass
windows, and tapestries, etc.

What's cooking in Atlanta these days? When do you plan to be in
New York? Do let me know so that I can arrange for a chit-chat
evening at your convenience.

My very best regards.

Sincerely yours,

RGE/rb

COLBY COLLEGE
WATERVILLE, MAINE

DEPARTMENT OF ART
BIXLER ART AND MUSIC CENTER

October 7, 1964

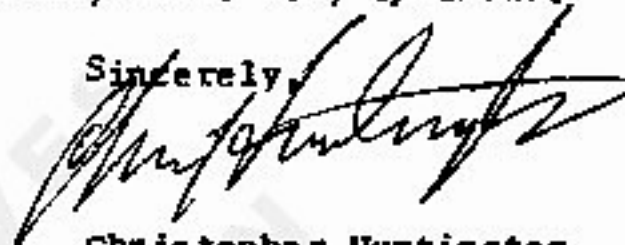
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I received your letter concerning the change in price of the Max Weber watercolor in time to have an adjustment made in the catalogue of the exhibition. This sort of mistake is bound to occur, and I am glad we were able to catch it in time.

We are very grateful to you for the loan of the Weber and the Dove to our exhibition, which I have just been hanging and I am happy to say looks very splendid.

Sincerely,



Christopher Huntington
Curator

CH/g

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

BARRY R. PERIL
ATTORNEY AT LAW

1401 WALNUT STREET
PHILADELPHIA 2, PA.

LOCUST 8-7777

September 30, 1964

Mrs. Edith Gregor Halpert,
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

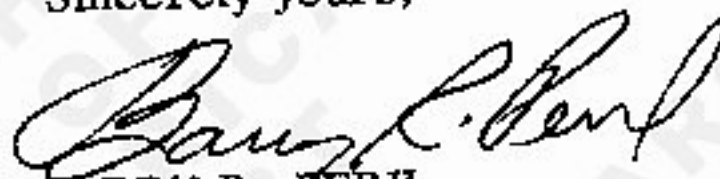
Dear Mrs. Halpert:

We find that our schedule permits us to be in New York this weekend. We would like very much to have you be our guest for dinner either Friday or Saturday evening, whichever would suit your convenience. If it appears that you are busy during this time, we would gladly postpone any get together until a later visit.

We will arrive in New York on Friday morning, and will give you a call during the day to find out what your plans are.

With kindest personal regards, I am,

Sincerely yours,


BARRY R. PERIL

BRP:w

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Central City (10,000 ft) to view the Face on the
Barroom Floor. Lying just on the floor of the
Teller House, the face is well preserved.

This Sunday, I'm leaving for Colorado
Spring and on Tues. have been invited to
a luncheon at the Pioneer Press Club. As
you see, I'm not for some.

This my original agreement was for three
months. College is in a panic anticipating
my leaving. New classes will start in Jan.
and as of this moment, I have not found any
suitable teacher material to train. If I
do proceed, they will be novices and can
wreck what he and I have built up. They will
definitely need supervision. I feel a tremendous
responsibility and certainly, conscience won't
leave them. The attractive offer he has
made me mostly twice doesn't tempt me.
The human relation bit is what bothers me.
He's letting me stay until March and by that
time the school will be in a dire need of
problems!

I did write to you previously but
this I'm sure sent. I hear from you, do
know how prompted and pressured you are. Never
the less, I am concerned about your health,
Tracy, your new life etc.

Try to get a word to me.
Love, Alice



Joslyn Art Museum

Eugene Kingman
Director

2218 Dodge St.
Omaha 2, Nebraska
Tel. 342-8986

September 30, 1964

Mr. Tracy Miller
Downtown Galleries
32 East 51 Street
New York, New York

Dear Mr. Miller:

We have taken the liberty of asking the Grand Central Galleries to deliver some works we are borrowing for our Collectors' Quice Show, to your gallery on the afternoon of October 13. These of course, will be picked up along with your consignment, by Mr. Charles Mc Laughlin on the morning of October 14.

Thanks for your cooperation.

Sincerely,

Richard E. Ahlborn
Richard E. Ahlborn
Curator

REA/j

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Saturday, October 3, 1964

Dear Dean Levy:

On Monday, October 5, 1964, I will mail a package addressed to you, registered return receipt requested, which will contain a copy of the Theodore Roszak manuscript, bound as the Davis and Goodrich manuscripts already in your possession. I will also include in the same package a copy of the du Pont manuscript.

You still do not possess the Edith Halpert manuscript. It has also been bound, two volumes, 819 pages, and it is also ready for deposit. Mrs. Halpert, acting through her lawyer, requested that all copies of her manuscript be placed in her hands together with all tapes from which the transcripts were made. All copies of her manuscript and all tapes have been placed in her hands in accordance with her request. Mrs. Halpert informed me that she will devise to Brandeis University by appropriate instrument the University's copy.

Sincerely yours,

Harlan B. Phillips

Copy--Mrs. Edith Halpert.

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October 7, 1964

Miss Gail F. Gianasi
2836 East 130th Street, #18
Cleveland, Ohio 44120

Dear Miss Gianasi:

I am very sorry that, with the press of reopening the Gallery for the new season and a shortage of help, I am just now getting to the correspondence which accumulated during our summer vacation period and find your letter of July 13th.

The Ben Shahn prints of the Sacco and Vanzetti series have long since all been sold and none is now available.

Sorry to make you wait so long for such an unsatisfactory reply.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Department of Art

EASTERN ILLINOIS UNIVERSITY
CHARLESTON ILLINOIS

October 14, 1964

Director,
Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

Would you please see that my name is placed on your mailing list
of announcements of exhibitions.

Thank you.

Sincerely,

Al Moldrosky

Al. R. Moldrosky
Instructor of Art

AM:jb

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

October 2, 1964

Mr. Robert Misch
251 West 71st Street, Apt. 6B
New York, New York 10023

Dear Mr. Misch:

I have asked Mrs. Halpert about your Kuniyoshi, WOMAN BRUSHING
HER HAIR and she tells me that Kuniyoshi painted several pic-
tures under the same - or similar - title.

If you would like to bring the picture in to the Gallery for
her to see, she would be happy to try to be of assistance to
you. However, please telephone ahead when you are coming to
be sure that Mrs. Halpert will be free.

Sincerely yours,

Tracy Miller

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 28, 1964

Mr. Leslie Waddington
The Waddington Galleries
2 Cork Street
London W1, England

Dear Mr. Waddington:

As I decided to extend our so-called summer vacation and with many delays in the annual redecorating process plus the training of some rather hopeless new employees, I am rather tardy in writing to you regarding the return of the Marin painting, etc.

For your information, all the items are covered with insurance and may be returned to us at this address together with a complete report of sales and items returned. Upon receipt we will send you an immediate acknowledgment.

I am pleased to learn that you are planning to be in New York this Autumn and look forward with pleasure to your visit.

My very best regards.

Sincerely yours,

RHH/rb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LINDEN & DEUTSCH
597 FIFTH AVENUE
NEW YORK 17

BELLA L. LINDEN
ALVIN DEUTSCH
DAVID BLASBAND

PLAZA G-2110

October 9, 1964

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is a check in the amount of
\$1,764. I believe this leaves a total balance of
\$5,000.

Love,

Bella

BLL:js
Encl.

*Is this correct?
yes*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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THIS SIDE OF CARD IS FOR ADDRESS



Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

HS

October 15, 1963

Dear Mrs. Halpert:

Thank you kindly for the invitation to your Preview reception of September 30. Unfortunately, we were in Canada, and far from N.Y.

October 3, 1964

Mr. J. Wenger
The Morris Hotel
311 South 13th Street
Philadelphia 7, Pennsylvania

Dear Mr. Wenger:

I'm sorry that, with the press of reopening the Gallery for the new season and a shortage of help, I am just now getting to the correspondence which accumulated during the summer vacation period.

For full information on Mrs. Halpert's gift to The Corcoran Gallery, I would suggest you write directly to that institution. However, several examples of Mrs. Halpert's Folk Art Collection will not be presented as the new wing will concentrate exclusively on 20th century American art. She has never published a catalog of her own collection as this is more in the private domain. There have been many catalogs of exhibitions in which examples from her collection were shown and reproduced.

Sincerely yours,

Tracy Miller

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From the Desk of

EDITH HALPERT

PL write that
this is too big a
project for me to
undertake up all
my current re-
sponsibilities —



The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 9-3211

October 1, 1964

Mrs Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs Halpert,

In confirmation of our verbal agreement, I accept with great pleasure your offer to me to join the Downtown Gallery staff. The position as your assistant is one that I am very much looking forward to occupying. My duties as curator here will terminate as of October 31, at which time I will be free to transfer to New York. Because of Election Day on November 2, I should like to remain in Washington until that morning, so that I may be able to vote.

I anticipate a very cordial association with you and your staff. Meantime, with very best regards,

Sincerely yours,

Donelson F. Hoopes

Donelson F. Hoopes
Curator

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WILLIAM H. LANE
LEOMINSTER, MASSACHUSETTS

Sept. 30, 1963

Dear Edith,

This is to confirm the disposition of the two Boves which I have had here on your memo #6602, dated 10/23/62. You spoke of a possible change in price. If it is substantial I will have to consider it before deciding. Otherwise I will order Barge and Derrick & Stank (Grosbeak) and Frozen Coal at \$1.00 to General Tool Co.

I am at a loss what to say about Stork Pipe as I

drawing and would appreciate
your appraisal of its value
today. As you see, I paid
\$350.00 for it.

Could you let me know as
soon as possible, please? I
have a prospective purchaser.

Thank you -

1/19/68

Mrs. Robert S. Johnson

#124

RUBIN, BAUM & LEVIN

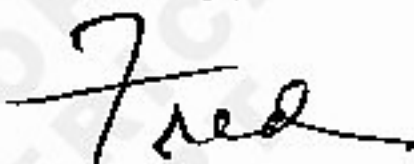
Mrs. Edith G. Halpert

-2-

September 29, 1964

This states that the paintings given by the corporation have a cost and value of approximately 30% of the total paintings which are in the corporation's inventory. It is very important that you should be able to show that this is the fact. The ruling obtained was also based upon the assumption that you would be giving away an undivided 10% remainder interest whereas you will be giving away pictures worth 10% of the total each year. For these reasons, I would have preferred getting a supplementary ruling on the new facts from the Treasury, as I advised you, but you did not desire any further delay and therefore we will proceed without this.

Sincerely,



FB/las
Enclosure

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October 15, 1964

Fis Printing Sales, Co.
54 West 21st Street
New York, New York

Gentlemen:

We would like to order 250 labels as per the attached, which was made by you for us some time ago.

We will be grateful for the promptest possible delivery as we are very low on these labels in stock.

Many thanks for your attention.

Sincerely yours,

Tracy Miller

*Exhibit
10/31
Rec'd 11/17*

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October 2, 1964

Mr. Richard E. Ahlborn, Curator
Joslyn Art Museum
2218 Dodge Street
Omaha 2, Nebraska

Dear Mr. Ahlborn:

Much as we would like to cooperate, please don't have Grand Central or other galleries deliver anything here. We do not have the space and can barely move about as it is with our own outgoing consignments.

Sorry to disappoint you, but it just can't be done.

Many thanks for your cooperation.

Sincerely,

Tracy Miller

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 14, 1964

Miss Margaret McBride
4040 San Felipe, 22D
Houston, Texas

Dear Miss McBride:

Sometime ago you wrote indicating your interest in the work of Robert Osborn.

We are planning a one man exhibition of his paintings and drawings for the month of November and a catalogue will be sent to you later this month when it comes off the press. Meanwhile, I extend an invitation to you for the opening of this exhibition. The preview party will be held Monday, November 2nd from five to seven P.M. Perhaps you can arrange to be here at that time to see the work included before the public opening.

Sincerely yours,

RGE/rb

October 14, 1964

Dr. Irving Levitt
24535 North Carolina Drive
Southfield, Michigan 48076

Dear Irv:

Thanks for the check. Now I can eat.

Let me know when you and Shirley arrive in New York so that we can make a date for dinner here and tear up the art world a bit. Meanwhile, very best regards. I'll look forward to your visit.

Sincerely yours,

BGH/rb

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

This is my 'baby' as well as his and he is relying upon me heavily.

My schedule is heavy but fun! Aside from regular classes, I have one at a radio station composed of radio announcers and executives and one out at the Colorado School Mines. My days are free ^{on week} and thus enough time to go galleries, museums, libraries et al.

Tomorrow I'm taking a bus tour out to Mountain Park to see the change of color of the aspen trees. I understand they are a glorious sight.

My apartment is delightful. I have a large living room, dressing room, bath, denette and a fully equipped electric kitchen - disposal unit - dishwasher oven etc. I even boil steaks - delicious meat!! This is a community, homey area and the food shop around the corner has a slogan "Shop with Pappy and be Happy!!"

By coincidence my next door neighbor is a woman who lived at the Masters for many years and whom I know well from there. What a tiny world!

Please write when you have a spare moment if ever so anxious to know how you are and what's doing.
Love Addie

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

October 6, 1964

Dear Mrs. Halpert:

I believe Mr. Hayes spoke to you about sending a selection of four or five different versions of the print "Lute Player" by Ben Shahn to Boston. He has now asked me to write you confirming this and to ask that they be sent to:

Miss Dorothy Brown
Boston Safe Deposit and Trust Company
100 Franklin Street
Boston, Massachusetts

I suppose you could include your bill along with the prints so that they can complete their selection and send along their check to you.

Sincerely yours,

Nickie Thiras

(Miss) Nickie Thiras,
Secretary to Mr. Hayes

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Hotel Bel-Air

701 STONE CANYON ROAD
LOS ANGELES 24

9/29/65

Dear Edith Halpert - Hope you
don't misunderstand my two-
week letter. Your article was
salty, so I felt that it called
for a salty answer (somewhat
more so in its published form than
my actual letter). I disagree
with you now, but have the
greatest respect for the important
things you did in the past.

Thanks for the party invitation.
Sorry I'll be away until
Sunday. Best regards -

Dick Fegen

October 6, 1964

Mr. Paul Keith
Taos, New Mexico

Dear Mr. Keith:

As many of the lenders for our exhibition of American drawings were on their summer vacations right up until the opening of the show and we could therefore not be sure of the exact contents, we did not publish a catalog for that exhibition.

I'm enclosing our announcement card, which will at least give you the names of the artists included.

Sincerely yours,

Tracy Miller

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Maybe by then Don Hoopes will be with you. I am very glad that he is coming to you since I'm sure that he will be a great help and, what is more, he is such an attractive person with a truly outgoing personality.

We want to stage our show to open around March 15th, if possible, so that it can last for six weeks before going on possibly to either the Whitney or the Guggenheim and then to London. I have written to Tom Messer to give them the first chance at sharing the show with us. If they can't then I know that the Whitney would be interested in doing so.

I am leaving on October 29th to undertake an Oriental lecture tour for the State Dept. and the Smithsonian and won't return to my job here before March 1st. Therefore it will be necessary for Harry Love to carry on all necessary preparations in gathering loans.

Hoping to see you on the 21st and with best greetings — As ever

Adelyn

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Donor's Name: Corcoran Gallery of Art, Washington, D.C.
Address: Corcoran Gallery of Art, Washington, D.C.

Date of gift or proposed gift: Spring of 1964.

Name of work: Cows and Barns

Artist: Yasuo Kuniyoshi

From whom purchased: Downtown Gallery

When purchased: late circa 1926

Purchase price: He was a close friend, & so I consider it a partial gift. I think he told me that he would only ask \$250.

Medium: (Underline or fill in one)
~~PAINTING-Oil-Water-color-Pastel-Gouache-Other~~ oil
~~DRAWING-Pencil-Crayon-Ink-Other~~
~~SCULPTURE-Bronze-Stone-Wood-Other~~
~~GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other~~

Support: (Underline one) ~~Canvas-Paper-Wood Panel-Other~~ 20" x 30"

Dimensions: Height 20 inches; width 30 inches

Location and Description of Signature, Date and Inscription:
Quote how signature and/or date read: "It is signed & I think undated"
Face (Underline two): Upper, lower, right, left, center,
other
Reverse (Describe):

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. , Edition size

Condition: excellent

*Former Owners: (Dealers and collectors) Mrs. Edith Halpert

*Exhibitions: Inquire Mrs. Edith Halpert - None since 1926.

*References in Publications (Books, Magazine Articles, Exhibition Catalogs, Etc.) Inquire Mrs. Edith Halpert - None since 1926 as far as I know.

Note: If space is insufficient, please supply information on additional page.

~~Suis: I was told by telephone conversation with your office that I need only supply one photograph and the "information for appraisal" which I received after leaving my artist's home. It is noted for a~~

The Current Market Value of work in perfect con. is \$5000.

4. In line with the preceding question, Downtown believes that its gift to Corcoran will result in the enhancement of some or all of the works included in the gift and that this in turn will enhance the value of works by the same artist or artists which were not included in the gift but which are retained by Downtown in its inventory.

Rulings Requested

On the basis of the foregoing, it is respectfully requested that rulings be issued as follows:

(1) That a gift by Downtown will not be deemed to constitute a distribution by Downtown of its assets to Mrs. Halpert in any year, by way of a taxable dividend, liquidating distribution or otherwise; and that the gift will result in no other tax liability to either Downtown or Mrs. Halpert.

(2) That for the year the agreement of gift is executed, Mrs. Halpert will be entitled to take a deduction for a charitable contribution, subject to the limitations of Section 170 of the Internal Revenue Code, equal to the then value of the undivided interest in the works of art she gave.

(3) That for the year the agreement of gift is executed, Downtown will be entitled to take a deduction for a charitable contribution, subject to the limitations of Section 170 of the Internal Revenue Code, equal to the then value of the works of art which it gave.

Powers of attorney from Mrs. Halpert and Downtown authorizing the undersigned to represent them in this matter are enclosed.

If there are any further questions in connection with this request for a ruling, a conference is requested.

Respectfully submitted,

Harmon J. Ring

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BY AIR MAIL
PAR AVION

What a lovely time I had
in S. Helburn. Spent 3000 days
looking at everything that had
a ball. Now we must come
and look at all of your available
Americans....

Hope to see you very soon

Thickey Ball

P.S. I think you were our room of
the current Enquiries art. We love
it. It would have been so
exciting to have you with us
Thickey Ball

ROYAL 22c REG

1914-196

501EME

DO NOT OVERSTAMP



Mrs. Hapert
Downtown
gally

31 E 51st St.

N.Y.C.

New York.



THE ROCHESTER MEMORIAL ART GALLERY
OF THE UNIVERSITY OF ROCHESTER
• ROCHESTER 7, NEW YORK

September 30, 1964

Mrs. Edith Halpert
Edith Halpert Downtown Gallery
32 E. 51 Street
New York, New York

Dear Edith:

The Memorial Art Gallery of The University of Rochester is assembling for late in December an exhibition of major significance - "In Focus: A Look at Realism in Art". In some eighty carefully chosen paintings and sculptures from museum and private collections throughout America, as well as from its own permanent collections, it will explore the various ways in which the visual image has been adapted by artists from the Renaissance to today. This undistorted look at man and nature will undoubtedly prove to be both stimulating and provocative and is planned as an important feature of the Gallery's 50th Anniversary celebrations.

I am writing to ask if we may borrow from your collection Harnett's "Colossal Luck". It will be one of the key items in the exhibition's summary of 19th Century realism and we are therefore particularly eager to include it. We are hopefully enclosing a loan agreement form.

All costs of shipping, packing and insurance will be carried by the Gallery. The period of the loan will be from the middle of December through the month of January with the formal opening on December 28th. An illustrated catalogue of the exhibition will be published.

May we hear from you soon. We shall be deeply grateful for your cooperation in granting our request.

Sincerely,

Harris K. Prior
Director

HKP:pb

Enclosure

P.S. Did this Harnett go to the Corcoran? Or was it sold?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1223 Pontiac St.,
Ann Arbor, Mich.,
October 2, 1964

Mrs. Edith Halpert,
32 East 51 St.,
New York, N.Y.

Dear Mrs. Halpert:

Thank you for your fine letter. I expect to be in New York for several days beginning October 12, and if it is agreeable to you I'll plan to come in somewhat after ten on the morning of Tuesday the 13th. You can still drop me a line suggesting a better time if this is not convenient.

That "guy with the eye" superstition has somewhat put me on the spot. I have been retired from the Art Museum several years, and have no thought of departing this life soon, but some bright head in the Art Association conceived the bright idea that I ought to be given a memorial, and what is more, while I am still alive. The thing works this way: they collect a fund from everybody who has ever known me, practically, and then I pick out and buy an art work that I think is good and that I really like. They will then put this into the permanent collection of the Association (not the Museum, to be sure), with a plate designating it as a memorial to me.

As you can see, there is a catch or two in the plan, and apparently I am the one who is caught. I do all the leg work, and of course at my own expense; they get the benefit of my expert judgment for free and then they get a high-voltage and well-certified art work in their collection.

I am supposed to be pleased and happy because it is a "memorial". Well, you know I don't want any memorials for doing what comes naturally to me or what I have always enjoyed, not a bit more than you would or anybody else.

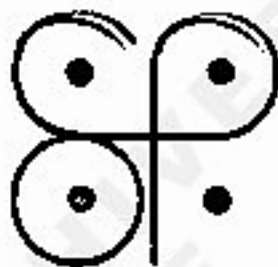
But here is the fund all but complete, and it really isn't such a bad one. I had no idea so many people knew me or trusted my judgment. And now I am ready to see what I can find. I don't know what a good Kuniyoshi drawing costs these days, nor whether I would like one as much as I used to. But I can only come in and look around, and this I intend to do. And you have other possibilities.

So, unless the signals get set otherwise, please expect me Tuesday morning, the 13th. I am looking forward to it.

Sincerely yours,

Jim Paul Flanner

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



SHOREWOOD PUBLISHERS, INC. 40 SOUTH SERVICE ROAD, PLAINVIEW, NEW YORK (11803) MYRTLE 4-8100
EDITORIAL OFFICE—318 EAST 45TH STREET, NEW YORK, NEW YORK (10017) MURRAY HILL 8-0022

September 29, 1964

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert :

Shorewood Publishers is preparing American Drawings, a volume of the DRAWINGS OF THE MASTERS series. Mr. Bartlett H. Hayes, Jr., Director of the Addison Gallery of American Art, Phillips Academy, Andover, Mass., is writing the text.

We should like very much to include the following drawing (s), belonging to you, in this volume:

Hyman Bloom, Cadavre No. 2
Arthur Dove, Fire in a Sauerkraut Factory
Max Weber, Figure

Enclosed please find our standard permission form which we ask that you sign and return. This will either grant us permission to include the above drawing (s) in this forthcoming publication, or record your refusal. We would be most willing, should you prefer, to use your own permission form.

Permission granted, we would like to order an 8 x 10 or a 5 x 7 Ektachrome of each work. Naturally, we would be most willing to pay the expenses. If you are unable to secure the requested for us, we should like your permission to photograph these works. This can be accomplished by our arranging an appointment between you and our photographer to photograph on your premises, at your convenience.

I am looking forward to hearing from you at your earliest possible convenience.

Sincerely yours,

SHOREWOOD PUBLISHERS INC

Vivien Adoff
Vivien Adoff
Managing Editor

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales of new, both newsworthy and responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or newsworthy is living, it can be assumed that the information has been published five years after the date of sale.

32 EAST 47 STREET
NEW YORK 23, N. Y.
Telephone: PLaza 3-5174

Mr. George C. Young
Kinest and Young Inc.
512 South Centfield Avenue
Berkeley, California

As the Gallery was closed until mid-September for an extended vacation, I hope you will understand the delay in acknowledging your note together with the portrait of John Davis.

SECRET

November 12, 1964

Happy you like the John Marin watercolor, I has never met or seen Mr Marin and did the portrait from a photo.

I would like to up trade my Ben Shahn "Dancing Clown" for a drawing in the \$700-\$800 class if possible. Please send photos as they will be returned.

Sincerely,

Sec. Young
Sec. Young

P.S. BASKIN DRAWINGS?

Encl. U. Arizona 9-28-64

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Call

September 28, 1964

Budworth Company
424 West 52 Street
New York, New York

Gentlemen:

This is to authorize and request you to pick up a group of paintings from the Downtown Gallery to be sent to the following address:

Gammage Auditorium
c/o Professor Souler
Arizona State University,
Tempe, Arizona

At her request I am sending a carbon copy of this letter, airmail, to Mrs. Edith Halpert so that she will have the material ready for pick up.

The account number to which the bill should be charged is 5020-532.

Should there be any question about this order, my phone is 966-3445.

We hope to have the exhibition on hand ready for hanging Wednesday, October 14 at the latest; Monday, October 12 would be still better.

Sincerely,

David Souler
David Souler

cc Dr. Harry Wood, Chairman Art Department
Professor Don Scheunburg, Chairman Exhibition Committee
Mrs. Edith Halpert, The Downtown Gallery ✓

RUBIN, BAUM & LEVIN
598 MADISON AVENUE
NEW YORK 22, N. Y.

October 2, 1964

George E. Hamilton, Esq.
Hamilton and Hamilton
Union Trust Building
Washington 5, D.C.

Dear Mr. Hamilton:

With reference to your letter of October 1st, I had thought that copies of the Lists A and B had been delivered to Mr. Williams when he was here. I am enclosing herewith the lists which I received from Mrs. Halpert on September 25, 1964, when I also received a copy of the agreement which you had drafted.

I will answer the balance of your letter very shortly.

Very truly yours,

FB/las
Enclosures

cc: Mrs. Edith G. Halpert

re to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

3. The amount applied, appropriated and expended by the Association from October 1, 1963 to September 30, 1964, and the purposes, objects or persons to or for which such applications, appropriations or expenditures were made, are as follows:

For administrative, individual and office services and for legal services	\$16,000.00
---	-------------

Expenses of Association's
"Second Annual Summer Show"

Parke-Bernet Gallery Fee	\$3,000.00
Gala Opening Expenses	2,957.10
Advertising	1,986.00
Catalogues	780.27
Posters	194.22
Insurance	450.00
Salaries	497.55
	<hr/>
	9,865.14
Stationery, Printing, and Office Supplies	1,623.74
Salaries	2,447.61
Photostats and Copying	553.75
Postage	703.11
Travel	690.78
Long Distance Telephone & Telegraph	265.43
Reference Books	443.66
Appraisal Expenses	247.55
Contributions	175.00
Miscellaneous	111.50
	<hr/>
Total	\$33,127.27

now to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

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W. P. MARSHALL, President

SF-1201 (4-00)

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R WA234 PD WASHINGTON DC 5 159P EDT

1964 OCT 5 PM 3 05

MRS EDITH HALPERT

32 EAST 51 ST NYK

CONGRATULATIONS ON YOUR 39TH ANNIVERSARY EXHIBITION MAY MANY
MORE FOLLOW PLANNING TO SEE YOU SOON LETTER ON WAY

ADELYN BREEKIN

39

(13).

Smith Soman

Nat'l Collection of Fine Arts

Mrs. Edith Gregor Halpert

Page 2.

Please accept my sincere thanks for your very kind assistance.

Very truly yours,



Ward Cruickshank II
Curator of Exhibits

WC/chm

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September 28, 1964

Mr. Joseph T. Fraser, Jr.
Director
The Pennsylvania Academy of The Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania 19102

Dear Joe:

How good of you to send me a personal invitation to the opening of the Stuart Davis exhibition. Needless to say, despite all my commitments in my 18 hour day at the Gallery, I cannot resist this special attention and I am accepting with great pleasure.

I have just had a long, long conversation with Roselle Davis who too was touched by your letter but does not feel up to this occasion at the present time. I can tell you confidentially that she is extremely emotional and even my therapeutic skill, about which I am teased frequently by the analyst clients we have, is not functioning in this case. Thus, I think it is just as well that she report of the event directly from me.

Of course you know you stole the march in having the retrospective Davis exhibition. We have received numerous cables, letters and telegrams from all parts of the world and the U.S.A. for a memorial exhibition but I feel strongly that it should be postponed until 1965. The Smithsonian Institute is very eager to have this in Washington as the symbol of American art and I am inclined to agree to the arrangement.

I suppose that your open house will stay open late enough to warrant my staying overnight and I would appreciate it if you would make a reservation for me at a hotel rapidly accessible to the railroad station as I have to get back to work Saturday morning to follow my pattern of a poor working art dealer.

It will be very nice to see you and again many thanks for your very thoughtful and kind invitation.

Sincerely yours,

BGE/rb

4-1
DOT
October 14, 1964

Mr. Francis S. Mason
Cultural Affairs Officer
United States Information Service
American Embassy
London, W.1., England

Dear Mr. Mason:

Mrs. Stuart Davis and I have gone over the entire list of requests we have received for a Davis exhibition and finally agreed that the Smithsonian Institution would be the logical opening spot for his memorial exhibition, particularly now that it has been completely reorganized with a program which includes contemporary American art plus the blessing of the Federal Government as well as its financial support.

Under the circumstances, it seems quite logical that part of this exhibition can be sent down to the Embassy in London based on the fact that the new program includes, as I understand, the circulation of exhibitions. In any event, after the new Curator of Exhibitions and Adelyn Breeskin visit me again and the selection is finalized with a set date for the opening, I can get in touch with you and you in turn can communicate with the Smithsonian to see what financial arrangements can be made. I am very eager to see the exhibition's limited circuit include London as I was very pleased with the manner in which you managed the Marin Show. I will communicate with you as soon as I have any definite information.

Sincerely yours,

BGH/rb

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October 15th, 1964

Dear Edith:

Here it is the middle of October and I find myself staring at a letter of yours written May 25th and still unanswered, if my miniscule memory serves. Why not is beyond me. I am covered with confusion. Please forgive me. I have no excuse at all.

You asked for a photo of the early Stuart Davis which we have - Gloucester Landscape 1919 - 18½" x 22½". I don't have even a snap of it at the moment but will take care of it very soon and of course will send you copies. This is the painting which you may recall from our earlier conversations is earmarked for Bart Hayes; "Yellow Hills" will go to the Museum of Fine Arts with "Joel's Cafe" and "Factory Chimneys", though you needn't tell Perry. I haven't. I have been working on him to get a latter-day Stuart Davis of importance. The Museum doesn't have one, as I think you know.

In this connection I want you to know how distraught I was at the news of Davis' death. While I never met him I have always had a deep and strong affection for his work - he was to me one of the truly rare birds, the loners, who went their own wonderful way in spite of fashion, with a brilliant talent which shone through every wave of the artistic tides.

Please believe me, I have a tiny comprehension of your own sense of loss, and would, if I could, share it with you.

In the second paragraph of your letter you wondered why Jerry and I had not been to 32 E 51 in a long time, and suggested it might be due to a faux pas on your part. Disabuse yourself, please, and immediately, of this idea. We have not been near 32 E 51 because we have not been near any gallery. The fact is that we went over what has now, to our horror, actually turned out to be an "investment" in paintings and sculpture - our "things" which we saved up for and bought together from the earliest days of our marriage, for our own private pleasure - and found that they aggregated such a huge sum, for us, in today's market, that we simply cried halt. With our particular resources and the uneven rewards of the architectural profession we simply have no business owning so much, even if they are practically all small-scale stuff.

We still do want to up-grade parts of our "collection", which will

HOLCOMB YORK
960 PROSPECT STREET
NEW HAVEN, CONNECTICUT

Oct 2, 1964

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Director:
Dorsettown Gallery
Dear Sir (or Madam):

About 40 years ago New York and I
purchased from you two paintings by Kuniyoshi
(see colored stereo slides enclosed).

We would greatly appreciate it if you
would give us a rough estimate of their
value today, and I enclose a self-addressed
stamped envelope as I would like to have
the slides returned.

The landscape measures 24 x 20 and
the figure painting is 14 x 10 inches. Both
are in excellent condition.

Any information you can give us will
be gratefully received.

Sincerely,

Holcomb York

HOLCOMB YORK
960 PROSPECT STREET
NEW HAVEN, CONNECTICUT

Oct, 5, 64

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Mr Miller:-

In reply to yours of Oct 3rd, my purpose in enquiring about the current value of the 2 Kameyoshi paintings was as a guide in selling them.

Being somewhat advanced in years it seemed logical for me to start putting "my estate" in order and I frankly don't know their value. I only recall purchasing them from you (at your earlier address) for about \$800. (for the 2) - and I trust it was a good investment.

If you are interested in buying them, I would suggest you quote the price, for reasons stated above.

Sincerely yours
Holcomb York

This is my 'baby' as well as his and he is relying upon me heavily.

My schedule is heavy but fun! Aside from regular classes, I have one at a radio station comprised of radio announcers and executives and one out at the Colorado School Mines. My days are free ^{or will be} and thus enough time to go galleries - museums, libraries et al.

Tomorrow I'm taking a bus tour out to Mountain Park to see the change of color of the aspen trees. I understand they are a glorious sight.

My apartment is delightful. I have a large living room, dressing room, bath, dinette and a fully equipped electric kitchen - disposal unit - dishwasher oven etc. I even boil steaks - delicious meat!! This is a community, homey area and the food shop around the corner has a slogan "Shop with Pappas and be Happy!"

By coincidence my next door neighbor is a woman who lived at the Meadors for many years and whom I know well from there. What a tiny world!

Please write when you have a spare moment if ever so anxious to know how you are and what I am doing.
Love, Adeline

RICHARD
FEIGEN
GALLERY

INCORPORATED

24 EAST 81 STREET

NEW YORK CITY 10028

REGENT 7 6640, 41

CABLE: RICHFEIGAL

October 8, 1965

Mr. Allan McNab, Director of Administration
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Allan:

I do appreciate your taking the trouble to write, and the friendly spirit in which your advice was given.

In retrospect, I'm sorry that I wrote that specific letter to NEWSWEEK. But it is just the tone that I would change, and I do not think that this warrants a retraction.

I was piqued by Edith's statements in the NEWSWEEK article to which I replied. I read it on a plane and dashed off a letter which I felt was in the same spirit. The reason that I am sorry is not, however, because I think that what I wrote is wrong, but because I like Edith Halpert personally, and because I respect what she has done in the past.

In case you did not see the original article, I am enclosing a copy. I'm sorry that I didn't see you during my last trip to Chicago. All best wishes.

Sincerely,


Richard L. Feigen

encl.
RLF:sl

September 28, 1964

Miss Cleo Hartwig
Sculptors Guild Inc.
106 West 16th Street
New York, New York 10011

Dear Miss Hartwig:

We are enclosing a photograph of the Zorach sculpture LOVE 1959 for your exhibition at Lever House.

This sculpture is presently at the Provincetown Art Association, whose exhibition closes on October 6th. If that is not too late for you, the sculpture will be returned to this Gallery immediately thereafter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

F

September 30, 1964

Mrs. Richard Landy
128 Chestnut Street
Boston, Massachusetts

Dear Mrs. Landy:

Mrs. Halpert has asked me to say that she will be happy
to see you on Saturday, October 10th.

I would suggest that you call us on the phone after 10:30
a.m. to confirm a specific hour for your visit.

We will look forward to seeing you.

Sincerely yours,

Trecy Miller,
Secretary to Mrs. Halpert

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

September 29, 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Enclosed is copy of letter of even date to Mr. Hamilton. These set forth the changes which I discussed with you on the telephone. As I explained, you will only be entitled to possession of the items which you have not given to the Corcoran. Thus, as to the 10% which you give each year, you have no right to require the Corcoran to let you have possession of the same.

As to the provision concerning the insurance proceeds, you are given the option to use them to buy other paintings, which are then substituted for the lost painting, or you can choose to turn over the proceeds to the Corcoran. If you make the first choice, you must use all of the insurance proceeds to buy replacement works of art, in which event you would not be subject to capital gain tax. If you choose the second alternative, to turn over the proceeds to the Corcoran, there could be a question whether you are subject to capital gain tax and therefore if you ever decide you want to do this, it would be advisable first to get a ruling.

The ruling which was obtained from the Treasury contained the following language:

"The items to be donated to Corcoran by Downtown are listed in Exhibit A attached to the letter dated February 24, 1964 and are incorporated herein by reference. The aggregate cost to Downtown of the above items is stated to be \$73,355.16 while the aggregate cost of about 267 items to remain in Downtown's inventory is stated to be \$171,517.28. It is represented that the fair market value of the items to be donated to Corcoran by Downtown bears about the same relation to the fair market value of all the items now owned by Downtown as the cost of such items being donated to Corcoran bears to the total cost."

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

October 1, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Mr. Hamilton received a long letter from Mr. Baum yesterday afternoon and last night I went over it and had a talk with Mr. Hamilton about it this morning. He is writing Mr. Baum today as Mr. Baum made a few minor changes which had not been discussed to my knowledge, and also did not send along the two lists which we must have to include in the agreement which Mr. Hamilton will send out to all the Trustees so they can read it before the meeting.

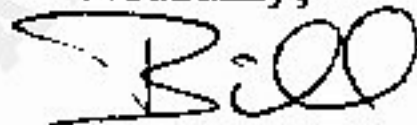
I, and Mr. Hamilton, have talked to seven of our Trustees and I can assure you everything is set for an unanimous approval. I feel completely satisfied that the matter is as good as done.

Dick Madigan and I will be in New York again on the Biennial next week and will stay until October 17. We are writing to see if we can visit you on October 9 at 4:30. We will be staying at the Plaza (as I got a 50% discount from the President who collects Hassams!).

Our first fund raising project for The Gallery of Twentieth Century American Art is the Larry Rivers Concert, at the ART:USA opening. Won't you let us use your name as an honorary patron for this?

I guess that brings you up to date on events at this end.

Cordially,



Director

HWW:anf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A. HADDAD

Oriental and Domestic Rugs and Carpets

Decorative Linens and other Objects of Art



2247 HAYSON AVENUE
PITTSBURGH 16, PA.
October 15, 1963

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.
Atten: Mr. John Main, Jr.

Gentlemen:

I am writing regarding "That Friday" by Ben Shahn which I saw recently at your gallery.

In addition to sending me a photo of it, I would appreciate your giving me more information about it. Such as the subject of it. That is, what event or story is behind its painting.

I also would appreciate any additional information which may be of help to me in presenting it, for I am not very familiar with this, or any other, of Shahn's paintings.

Very truly yours

A. Haddad
A. Haddad

AH/hm

Wrote 10/22/63

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

598 MADISON AVENUE
NEW YORK, N.Y. 10022
PLAZA 9-2700

October 5, 1964

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

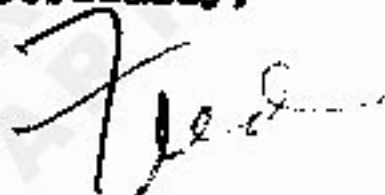
There are a few remaining points which were raised in Mr. Hamilton's letter of October 1, 1964, copy of which I sent you.

He states that it is not the policy of the Board to insure all of their art and therefore he does not want to have any provision requiring them to carry any insurance on the items of the collection. I think our request that the items be insured is quite reasonable, since it protects the Corcoran and is in accordance with ordinary business practice.

He wants to provide that when you want an item, you should give him written notice and the Corcoran would have two months thereafter to obtain the item. He also wants to provide that you could not borrow as to any item off on loan or scheduled for loan.

I will await word from you as to what you want me to tell them as to these two remaining points.

Cordially,



FB/las

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44108 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340
October 12, 1964

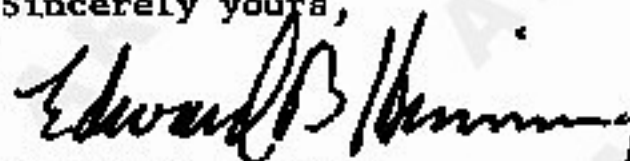
Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

Sometime during this week Mrs. Ratner, Mrs. Fried, and Mr. Buchanan will be visiting your gallery. The ladies are in charge of an annual exhibition of modern art which is held at one of the large synagogues here in town - Park Synagogue. Mr. Buchanan is the Chairman of the Humanities Department of Case Institute of Technology and is serving this year as their advisor. The exhibition is open only a few days but in the past it has proved very successful. While neither I nor the Museum are officially connected with the exhibition, we do regard it as very valuable for the community and for the state of interest here in modern art. We would, therefore, be glad if you should find it possible to cooperate in making this venture a success.

With kindest regards, I am

Sincerely yours,


Edward B. Henning
Curator of Contemporary Art

ebh:aw

October 5, 1964
Washington, D.C.

Dear Mrs. Halpert,

I am a graduate student at American University and I am writing a research paper on the American art of the 1930's. I have been reading the government records in the National Archives, Washington, D.C. on the PWAP and the Treasury Art Projects which are very invaluable. Aware of your important participation and contribution in the American art scene, I would greatly appreciate if I could get your views about the aesthetic results of the government projects within the framework of American art. In other words, what were the important murals or works of art that came out of the PWAP Treasury Art Projects and the Federal Art Projects in terms of an aesthetic evaluation. Also, how well do these American murals compare with Orozco's Dartmouth murals and Rivera's Detroit murals in the American scene. Again, my thanks for your consideration in this matter.

Sincerely,
Deliaano R. Contreras
3520 Albemarle St. N.W.
Washington, D.C. 20008

4. The names and addresses of the persons who have been admitted to membership in the Association during the period October 1, 1963 to September 30, 1964 are:

James Goodman Gallery
 33 Gates Circle
 Buffalo 9, New York

Staempfli Gallery
 47 East 77th Street
 New York, New York

Donald Morris Gallery
 20090 Livernois
 Detroit 21, Michigan

Cordier & Ekstrom, Inc.
 978 Madison Avenue
 New York, New York

Makler Gallery
 1716 Locust Street
 Philadelphia, Pa.

Helene C. Seiferheld Gallery
 158 East 64th Street
 New York 21, New York

Albert Loeb Gallery
 12 East 57th Street
 New York, New York

ACA Gallery
 63 East 57th Street
 New York, New York

B. C. Holland Gallery
 155 East Ontario Street
 Chicago 11, Illinois

Charles Lock
 20 East 67th Street
 New York, New York

Interior and Industrial Designers

TELEPHONE: AREA CODE 212 755-7306

WILLIAM PAHLMANN ASSOCIATES INC.

136 East 57th St. New York, N.Y. 10022

CABLE ADDRESS: PAHLMANNIA NEW YORK

30 September, 1964

Mrs Halper
The Downtown Gallery Inc.
32 East 51 Street
New York, N. Y.

Dear Mrs Halper:

Enclosed are the signed consignment sheets for the art works loaned to the Better Living Center for use in the Women's Hospitality Lounges at the World's Fair 1964 - 65. Please note that the consigned shipment will be returned to you during the winter of 1964-65 unless some other agreement as to storage is agreed upon.

Any further communication or correspondence in this matter should now be directed between Mr Ludwig, the responsible consignee, and yourself.

For your information -

Mr Ludwig
Better Living Center
104 East 40 Street
New York, N. Y. 10016.
Telephone: MO - 1- 3456

Mrs McKaffre or Mrs Fair
Women's Hospitality Center
Better Living Building, World's Fair
Flushing 52, N. Y. 1964 - 65
Telephone: WF 4-2391.

Yours very truly,

WILLIAM PAHLMANN ASSOCIATES, INC.

Robert King

Robert King

RK:sn

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantzing, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

September 30, 1964

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Fraser is doing three men's work today making everything ready for the opening of Peale House. He therefore asked me to send you a note in his stead.

First of all he is delighted -- as we all are -- that you are coming to the opening of the Stuart Davis exhibition. A reservation has been made for you at the Warwick Hotel, 1701 Locust Street, where we hope you will be well cared for. You are, of course, to be the Academy's guest; the bill is to come to us. There is no good hotel in the immediate vicinity of the railroad station, but the Warwick is readily accessible by taxi, and I think you will find it pleasant and comfortable.

Mr. Fraser sends his kindest regards and wants to say once again that he is very much pleased that you can come.

Sincerely,

Mabel Eiseley
(Mrs. Loren Eiseley)
Assistant Director

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THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

September 30, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I find that I have asked for the measurements of everything except the Ben Shahn "Version of Psalm 133" and that I also need the medium in which it is done. After this I don't think I'll have to bother you.

Thank you so much for your wonderful cooperation.

Sincerely,

Margaret McCurdy

Mrs. McCurdy
Secretary to the Director

Pl send info

*Picture is probably of all ritus &
ask when the push up will be
Set. 14*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

10 1/2 x 15 1/4
you are
wrong

Mrs. Walter Nathan, 1053 Skokie Ridge Drive, Glenview, Illinois

October 2

Dear Mrs Halpert.

We are very interested in buying a painting by Ben Shahn. Please let us know what you have available and if possible would appreciate your including photos, slides or whatever, if anything, you may have. (to be returned, of course!)

Hoping to hear from you soon and with many thanks, I remain,

Ann Nathan

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

for photographer
Plus Bloom

See list on
reverse

September 29, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

payment of any insurance proceeds as to any item listed in said Exhibit A which the Individual Donor had previously given to the Donee pursuant to Paragraph 1 hereinabove, or as to any item in said Exhibit B, the said payment shall be made to the Donee. In the event of the payment of any insurance proceeds as to any item listed in said Exhibit A which had not previously been given by the Individual Donor to the Donee pursuant to Paragraph 1 hereinabove, the said payment shall be made to the Individual Donor but she shall be obligated to do either of the following therewith, as she may elect: (i) to use said entire insurance proceeds to purchase within one year after her receipt thereof, a work or works of American art, as she may select, which shall thereupon be deemed to be automatically*included in the itemization in said Exhibit A for all purposes of this Agreement, or (ii) to pay over the said entire insurance proceeds to the Donee, immediately upon her receipt thereof, in which event she shall be deemed to have made a gift to the Donee of the lost or stolen work of art, immediately prior to the loss or theft thereof. Notwithstanding the foregoing, if said insurance proceeds shall be paid because of damage to the work of art, rather than because of loss or theft thereof, then the insurance proceeds paid to the Individual Donor shall be immediately paid over by her to the Donee, to be used by the Donee to repair such damage."

¶6(d), p. 4 should be changed to read as follows:

"(d) From and after the date hereof, the Donee will provide and bear all expenses and costs in connection with all of the items of the collection, including those incurred in the preservation, conservation, restoration, safeguarding and insuring thereof, and also those incurred in the transportation, packaging or delivery thereof from or to the Donee; provided, however, that with respect to the costs and expenses incurred in the transportation, packaging and delivery of the items of the collection to and from the Individual and/or Corporate Donor, the Donee shall be liable to provide and bear all such expenses and costs as to the initial transportation or transportations to the Donee of all the items of the collection, but aside from the foregoing, the Donee shall only be liable to provide and bear such expenses and

* insert:

"substituted for the work of art which was lost or stolen and"

September 29, 1964

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¶5, p. 3 should be changed to read as follows:

"5. Possession of the collection shall be delivered to the Donee upon the Donee completing all of the alterations and improvements provided to be made with respect to the galleries to be set apart for the collection and the entrance thereto in accordance with the provisions of Paragraphs 6(f) and (g) hereinafter. Notwithstanding the foregoing, even though the Donee shall not have completed all of the said alterations and improvements at the time that the Individual Donor makes a gift of items in said Exhibit A to the Donee pursuant to Paragraph 1 above, the Donee shall nevertheless be entitled to possession of the items so given immediately upon the gift thereof being made. Said delivery of possession shall be subject to the right of the Individual Donor to reacquire possession and to hold and enjoy the items listed in said Exhibit A which she has not theretofore given to the Donee, as provided in Paragraph 6(a) hereinafter."

¶6(a), p. 3 should be changed to read as follows:

"(a) As long as an item mentioned in said Exhibit A shall not have been given to the Donee pursuant to Paragraph 1 hereinabove, the Individual Donor shall be entitled to full possession and enjoyment of such item."

¶6(b), p. 3 should be changed to read as follows:

"(b) The Individual Donor shall have the right to lend to the Donee any or all of the items listed in Exhibit A annexed hereto which she has not theretofore given to the Donee pursuant to Paragraph 1 hereinabove."

¶6(c), p. 3 should be changed to read as follows:

"(c) From and after the date hereof, the Donors shall be without any liability whatsoever for waste, breakage, deterioration, damage or any loss, no matter how occasioned, as to any of the items of the collection (whether occasioned while in the possession of the Donors, the Donee, in transportation, or otherwise), and shall be under no duty to insure the items of the collection against theft, loss or damage arising from any cause whatsoever. In the event of the

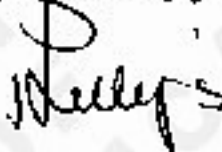
Saturday, October 3, 1964

Dear Mrs. Halpert:

The attached letter is for your information. It is in effect a statement that the deed is done, and that the twenty-eight hundred dollars, roughly, that Brandeis still owes me, is due me.

I stopped by one day before the gallery was open, happy that you were at the same old place, unhappy that you were so busy that I thought it wise for me to keep walking. I've got much to spin and will look in on you as soon as I can.

Cordially,



Harlan B. Phillips

Mrs. Edith Halpert.

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September 29, 1964

Mr. W. E. Gallant Jr.
Lookaday Farms
P. O. Box 79
Anderson, South Carolina

Dear Mr. Gallant:

I am sorry that the press of getting the Gallery reopened for the new season has kept me from answering your letter of June 23rd until now.

As you probably know, Stuart Davis passed away on June 23rd. The estate is therefore blocked and we cannot sell any of his work until this is settled. From past experiences, we know that this can take from six months to a year's time.

Many thanks for your interest, however.

Sincerely yours,

EOH/tm

MICHIGAN STATE UNIVERSITY EAST LANSING, Mich. 482

DEPARTMENT OF ART

October 2, 1964

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

It embarrasses me to note that your last letter answering a question of mine in regard to Shahn was dated September 9. However, I have been ^{so} snowed under by the preparation of a gift ^{of} of Nigerian bronzes and a gallery exhibition, all of which were to be ready for public viewing by October 2. I made it and can now catch up on correspondence.

Thanks for your information on Shahn's BLIND BOTANIST.

in office
I liked the print you showed me of the half-figure with hands clasped (Warsaw). That's Point #1. Point #2 is the fact that we have a color slide of the painting of the BLIND BOTANIST and it is frequently used in class. I have not seen the print from this. Therefore, I cannot make up my mind which one I want.

In view of the fact that we have no Shahns and probably may not have another for a while, which would you choose as the better of the two? I'll abide by your decision and you can roll it up and send it out.

I'm too irked with the female who controls the \$2000 at present to talk sensibly about it. I'll let that slide for a time.

Sincerely yours,

Paul Love

Paul Love

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October 14, 1964

Mr. Dario Suro
Cultural and Press Attache
Embassy of the Dominican Republic
1715 22nd Street N.W.
Washington 8, D. C.

Dear Mr. Suro:

Thank you very much for sending us the clippings of the
Stuart Davis article.

It is a comfort to us and we know it will be to his widow
to know that such tributes are being published all over
the world.

Again, our true appreciation.

Sincerely yours,

Tracy Miller

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LAKEVIEW CENTER FOR THE ARTS AND SCIENCES
PEORIA, ILLINOIS

October 2, 1964

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Ms. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Ms. Halpert:


Thank you for your kind listening to the Lakeview Center story. The whole project is emerging very rapidly now and the physical plant should be completed before the first of the year. The Planetarium, which was finished earlier on the same site has been in operation for several months. Perhaps figures will tell the story a bit better, particularly across the miles that separate us. There has been raised, by public subscription, in excess of one million dollars for the construction of Lakeview Center, which will house a museum, art gallery, classroom, a little theatre, a soundproof room for jazz enthusiasts, meeting rooms, book bazaar, and other attendant facilities.

We feel it represents a real grassroots interest in the arts. We want to have a "bang-up" Opening, and we have been working for several months securing loans of important paintings which will high-light Two Hundred Years of American Painting.

I have enclosed a list of those paintings which have been pledged for the Opening in April, 1965. We would be most appreciative of your considering the loan of your Hicks "Peaceable Kingdom". We are aware of your interest and background in this area through the years, and would be greatly honored to show your painting to the people of Central Illinois. An illustrated program is being compiled by Karl Moehl, Professor of Art History at Bradley University, Peoria, Illinois. I would be most happy to come to discuss this with you, if you desire.

Thank you very much for your consideration.

Sincerely,


Joseph C. Haefelin
Co-Chairman
Opening Exhibit

JCH
jad/enc.



MUSEUM OF ART, SCIENCE & INDUSTRY

NINETY ACRES PARK, BRIDGEPORT, CONNECTICUT
4450 Park Avenue

OFFICE OF THE DIRECTOR

October 8, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You may recall that this Museum was the recipient last February of a bequest of paintings from the estate of Mrs. Laurette K. Hoppin. Many months ago I mentioned to you that this Museum would be most obliged if we could impose on your good nature to help establish values of the twentieth century artists' works in her collection. (I believe you said most, if not all, of the works were obtained from you.) You suggested when we spoke of this that the records pertaining to these works were pretty near the bottom of the file and that it would take some time to locate the information. I have listed seven of the works in hopes that you can help in this question.

Karl Zerbe, untitled composition, silk screen on paper, mid 20th century

David Fredenthal, "North from Third", watercolor on paper, 1952

Reuben Tam, "Island of Monhegan #4, casein on paper, mid 20th century

Arthur G. Dove, "Sunset, watercolor on paper, 1935

Arthur G. Dove, "Two Horses", watercolor on paper, 1935

William Zorach, "Fifth Avenue from the Plaza", watercolor on paper, 1951

Carroll Cloar, "Good Friday", tempera on cardboard panel, 1952

10/32 - 12. 450. -
11/52 45. - 300.
114.75 300.
5/52 - 85. 450
4/53 300. 300
9/53 T 70 300.

T.M.
Call me
about
price

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

IRVING F. BURTON, M. D.
26912 YORK ROAD
HUNTINGTON WOODS, MICHIGAN

Oct 2, 1964

Dear Edith -

Doris enjoyed seeing you.
I am sorry I couldn't be there.

Would you consider
parting with that Marin we
wanted so badly last time?

or do you have a dove
that looks like the "Emilio"
that could find a home here.

I may be in before the
end of the year.

Take care of yourself.

Fondly,
Irving

October 6, 1964

Mr. John Gordon
32 Remsen Street
Brooklyn, New York

Dear Jack:

May I add my thanks officially for your cooperation in lending us the Stuart Davis for the exhibition. This, as you know, added greatly to its success.

As ever,

EDH/tn



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

October 1, 1964

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

By now I am sure you will think that I get out either a daily
bulletin or questionnaire!

Thank you so much for the catalog information I needed.
We certainly shall save you several catalogs.

We have received in good condition the "Blackbird" by Dove
from Ft. Worth, the Hartley from Burlington, Iowa and
the pair of birds from Gumps. The frame on the Hartley
was sprung but there was no damage to the painting.

I do hope you'll be here for the opening. I am truly looking
forward to meeting you.

Sincerely,

Margaret McCurdy

Mrs. McCurdy
Secretary to the Director

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



Office of the Postmaster General
Washington, D.C. 20260

October 1, 1964

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Miss Halpert:

Thank you for your letter with reference to the selection of the Stuart Davis design for the Fine Arts stamp.

We appreciate having your note of authorization and we will see that the payment for the design is made to Mrs. Roselle Davis.

The date and place of first day sale of the Fine Arts stamp have not been determined. However, note has been made to send you a notice as soon as this information is available so that arrangements can be worked out for you to obtain the desired stamps.

Sincerely yours,

Ira Kapenstein
Special Assistant to the
Postmaster General

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FERDINAND ROTEN GALLERIES, INC. 123 W. Mulberry St., Baltimore, Md. 21201 • Tel. 301/837-7728

Ferdinand Roten, President
Ernest L. Lowenstein, Secretary
William J. Tomlinson, Treasurer

October 5, 1964

Mrs. Edith Gregor Halpert
Down Town Gallery
32 E. 51st. Street
New York City, N. Y.

Dear Mrs. Halpert:

As dealers in original graphic arts, we have a great many requests for the original prints of Ben Shahn.

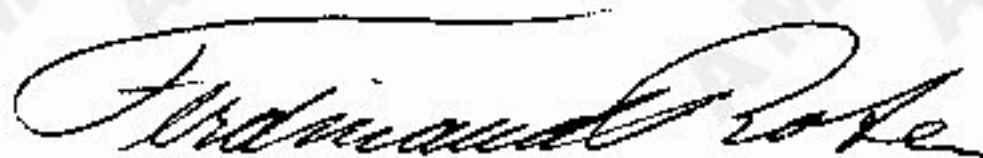
We have in the past referred all such requests to you (a copy of a recent letter is enclosed).

We would however very much like to have at least a few things by Mr. Shahn represented in the collection, particularly for those traveling exhibitions which are sent out to Museums and Colleges, which include works by major American artists.

I am writing in the hopes you might possibly be able to sell us a few things by Shahn, if you have such available. If so, we would be interested to know what things might be possible for us to consider and the prices to us thereof.

We would appreciate any information you might be able to give us.

Respectfully,
FERDINAND ROTEN INC.



Ferdinand Roten

FR:crr

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165 EAST SEVENTY-FIRST STREET

Oct. 16th

Dear Mr. J. Lee -
Dear Sir -

About five years ago I purchased from you, through the Contemporary Arts Center of The Cincinnati Art Museum, a Max Weber drawing done in 1942, entitled "Figure of a woman." I enclose the slip and accession number.

I should like to sell this

Maybe by then Don Hoopes will be with you. I am very glad that he is coming to you since I'm sure that he will be a great help and, what is more, he is such an attractive person with a truly outgoing personality.

We want to stage our show to open around March 15th, if possible, so that it can last for six weeks before going on possibly to either the Whitney or The Guggenheim and then to London. I have written to Tom Messer to give them the first chance at sharing the show with us. If they can't then I know that the Whitney would be interested in doing so.

I am leaving on October 29th to undertake an Oriental lecture tour for the State Dept. and the Smithsonian and won't return to my job here before March 1st. Therefore it will be necessary for Harry Lowe to carry on all necessary preparations in gathering loans.

Hoping to see you on the 21st and with best greetings —

As ever

Adelyn

October 16, 1964

Mr. Jerome M. Westheimer
Box 293
Ardmore, Oklahoma

Dear Mr. Westheimer:

Thank you for sending us the receipt so promptly.

I'm sorry about the delay in sending you biographical notes on Stassek, but we have been awaiting more complete data from the artist, who is now enjoying his sabbatical and will send you complete information when he finally gets settled in his new temporary home. There are many additional museum representations and of course numerous private collections. All of this material will be listed in its entirety when his one-man exhibition will be held in the Gallery early in the Spring of 1965.

It was very nice meeting you and Mrs. Westheimer and I hope that we will have the pleasure of seeing you soon again.

Sincerely yours,

RQH/tm

October 6, 1964

Mr. Chauncey Waddell
1 Beckman Place
New York, New York

Dear Mr. Waddell:

No doubt you have heard that the exhibition of drawings which just closed was a tremendous success, breaking all attendance records.

Your contribution to it was a major help toward this end and I am writing to thank you accordingly.

Sincerely yours,

RGR/tm

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October 6, 1964

Mrs. Margaret McCurdy
Secretary to the Director
University Art Gallery
The University of Arizona
Tucson, Arizona

Dear Mrs. McCurdy:

We have just sold the William Zorach SEA GULL which is on our consignment to you and which will be shipped to you when your packer picks up the shipment. If your catalog is not already printed, would you credit this item to Mr. and Mrs. Irving Castle, and in any case, after the exhibition closes, please ship this sculpture direct to them at 800 Pequot Avenue, New London, Connecticut.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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OCTOBER 2, 1964

TELEGRAM

MISS MARTHA UTTERBACK, CURATOR
WITTE MEMORIAL MUSEUM
BRISCKENRIDGE PARK
SAN ANTONIO, TEXAS

MARINS PICKED UP. PLEASE PLACE INSURANCE IMMEDIATELY TOTAL \$82,200.

EDITH G. HALPERT
DOWNTOWN GALLERY

*Recd
10/2
11:46*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARL SPRINGHORN
PIONEER ACRES
BEAVER DAM ROAD
SELKIRK, NEW YORK

papers the death of Stuart
Davis, so sudden and all you,
who fostered his career so
successfully, must miss him
above anybody. He was "the
baby" in our class at the Henri
School.

Again, I'm most happy
over the big sale of my late
friend, Maudie Hartley & thank
you very, very much.

With cordial greetings &
hoping for a successful season
for you. Sincerely,

Carl Springhorn

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Oct. 13, 1964

We have returned to you:

Ben Shahn CARNEVAL TENTS

Would you please send us a note acknowledging its arrival? Thank you.

Mrs. Archibald Hart

*sent card
10/15/64*

Balt. Museum

October 13, 1964

Mrs. Archibald Hart
Baltimore Museum of Art Rental Gallery
Wyman Park
Baltimore, Maryland

Dear Mrs. Hart:

Thank you for returning the receipt so promptly for the items
from this Gallery.

With regard to your attached note, if you will refer to your
list you will find that everything corresponds. There are only
three Shahn silkscreens. The fourth, from which you quote the
lettering, is the Abraham Rattner Colored Lithograph ELOHIM,
which is correctly listed on the consignment.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 1, 1964

Edith:

Thought you would need a more official looking note, hence the formality. Thanks a million for the top floor apartment. It will be just perfect until I can get some time to nail down all my presently loose ends.

A million things to do, and I am sorry that I have not given you this note sooner. Can't adequately tell you in writing how very excited I am about our future association, so until later.

I will be burning up the road to Worcester on Sunday to give a lecture on Sargent, then back again to D. C. Sunday afternoon. What a schedule.

Ginny joins me in wishing you a most successful opening on Monday. Wish we could be there!

Don

objects of art accumulated over the years. It is further proposed that from her private collection Mrs. Halpert will donate to Corcoran an outright undivided 10% interest in certain paintings and other objects which are also fine examples of Twentieth Century American Art. It is contemplated that Mrs. Halpert may make additional gifts of undivided interests from time to time in the future.

It is anticipated that Corcoran will house both gifts as a collection in a series of galleries to be set aside for that purpose to be known as the Gallery of Twentieth Century American Art. Conditions relating to the housing and maintenance of the collection may be included in deeds of gift or other instruments to be executed by Mrs. Halpert and Downtown.

With reference to your letter of January 15th, please be advised as follows:

1. There is attached hereto as Exhibit A a list of the items proposed to be donated to Corcoran by Downtown. The aggregate cost to Downtown of these several items is \$73,355.16. There will remain in Downtown's inventory approximately 287 items whose aggregate cost is \$171,517.28. You are further advised that the fair market value of the paintings and other items being given to Corcoran by Downtown bears approximately the same relation to the fair market value of all the items now owned by Downtown as the cost of such items being given to Corcoran bears to the total cost.

2. There is enclosed as Exhibit B a letter from the director of Corcoran indicating that the items received from Downtown as a gift will be identified in the customary manner used by Corcoran to identify all such gifts. This will include a notation on or next to the frame of the painting, for example, that such painting was a gift of Downtown.

3. As has previously been stated, over a period of seven or eight years, Downtown has consigned more than 6000 items to an average of 223 art institutions. It services 229 museums located throughout the country either by sales or loans, or both. It is impossible to state the effect on the value of the items involved in any gifts or loans made to such institutions or whether the sales of Downtown increased as a result of such activity. However, it should be noted that such activities are common and a usual method of operation of art galleries in general and that it would be exceedingly difficult, if not impossible, for an art gallery to be successful financially if it did not carry on such activities.

September 29, 1964

Mrs. W. C. McCurdy
Secretary to the Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Mrs. McCurdy:

Please forgive me for misleading you, but we have had some confusion with temporary help and the information regarding the Shahn having been sent to you was erroneous. It is here with the other material waiting to be picked up. Now I'm furnishing the other data you requested.

RED ROOSTER - WEATHERVANE 24½" h x 21½" w. \$490.

(Please add this to your consignment.)

STILIZED ROOSTER 12½" long x 24" h. w/ base

BIRD OBSERVING THE RISING SUN (correct title) 1810 5½" sq.

BIRTH CERTIFICATE - FRONICA FUNCT 16" w. x 10 3/4" h.

BIRTH CERTIFICATE - CATHARINA COBAL 10 3/4" w. 7½" h.

We are all ready for the pick up. The pair of birds was shipped to you directly by Gurno's and as soon as you receive it, please advise me so that I may mail a receipt to Helen Heninger. As we advised you, the Dove BLACKBIRD is being shipped to you from Fort Worth and the Bartley from Burlington, Iowa.

Please remember to send me several catalogs as I am very eager to see this "fun" show, which collectively should really arouse the most tremendous enthusiasm.

Sincerely yours,

BOM/tm

October 9, 1964

Dr. B. Lincoln Pear
3 Winwood Drive
Englewood, Colorado

Dear Dr. Pear:

Finally we have had a chance to go over the list of Shahn prints which you had selected from the Sohy GRAPHICS, and we find that most of them were in private collections at the time the book was published and the rest have been sold subsequently. In other words, none is now available.

We do have a selection here at the Gallery now, but of course this is a constantly shifting inventory. Perhaps on your next visit to New York - which I hope will be in the not-too-distant future - you will pay us another visit and we will be happy, of course, to show you what we have.

In the meantime, my best regards to you and Mrs. Pear - and to Missy.

Sincerely yours,

Tracy Miller

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

Room 102A

Oct. 5th, 1964

Dear Edith: -

It was good to have your kind letter and to know that we can come to look through the file on Stuart Davis' work and consult with you further regarding a big retrospective memorial exhibition of his work that we hope to stage in the National Collection of Fine Arts gallery which is now being rebuilt to form a fitting setting for such an important exhibition.

We have just acquired a new Curator of Exhibitions - Mr. Harry Love - and he and I want to come together to study your file and hope that Wednesday, October 21st will be convenient for you for our visit -

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October 6, 1964

Mr. Bernard Heinemann Jr.
15 Bank Street
New York, New York

Dear Jack:

I suppose you are pleased to have your superb Sheeler back and hope you realize how regretfully I returned this to you.

I deeply appreciate the loan which, as you know, contributed greatly to the success of the exhibition.

With thanks,

BGR/tm

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DR. IRVING LEVITT
 2433 NORTH CAROLINA DRIVE
 SOUTHFIELD, MICHIGAN 48076

Oct 4- 1964

Dear Edith -

Enclosed is payment on acct.
 again, Shirley and I are
 looking forward to a visit to NYC
 the week of Oct 25th - and
 hope you will have some time
 for us.

Hope you have had a nice
 summer.

Best regards,
 Ir

October 8, 1964

Mr. William E. Steadman, Director
The University of Arizona
University Art Gallery
Tucson, Arizona 85721

Dear Bill:

I am truly delighted that you finally located an "egg painting". This will certainly make the exhibition absolutely authentic.

When are you planning to have the selections picked up here? We have everything set aside for you and I'm now enclosing our consignment invoice so that you may place the necessary insurance on these items.

We are opening a very exciting exhibition of "The Assassination Series" by Robert Osborn on November 3rd, but if I can possibly get away the first week of the show I will certainly make every effort to be at the opening in Arizona. Otherwise, I may have to see your exhibition later before it closes. In any event, I am sure you will have tremendous success. If you have any duplicate clippings during the course of the exhibition would you please send me some as I am very curious and of course interested.

Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

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VASSAR COLLEGE ART GALLERY



Poughkeepsie - New York

October 8, 1963

Mrs Edith Greger Halpert
The Downtown Gallery
32 East 51st Street
New York, N Y

Dear Mrs. Halpert:

Had a wonderful time visiting you yesterday and want to thank you again. As soon as Agnes Rindge Claflin returns I will discuss the Marin situation with her and see if she feels as I do that we should consider disposing of two of the Marins instead of just the double one.

I am particularly interested in the Davis Letter and Ecce and the Shahn Blind Botanist (in color), Alternatives, and, of course, the early Resistance one.

Enclosed are photographs of our other pictures which you may like to have for your files - the other Marin; the three Davis items; 3 Doves, a Weber and a Rattner.

Sincerely,

T. J. McCormick
Thomas J McCormick
Director

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September 30, 1964

Mr. John A. Gronouski
Postmaster General
United States of America
Washington, D. C.

Dear Mr. Gronouski:

A recent article about the new 5c stamp dedicated to the Fine Arts was brought to my attention.

I represent the San Marino League which is a group of women in the Pasadena area devoted to promoting the fine arts and other cultural activities in our community.

Our fund raising projects include an Art Walk. This is a biennial affair in which we tour outstanding homes in this area. The homes are chosen not only for their architectural appeal, but because they create the background to show art collections, sculptures, and all types of creative art that can be used in the home.

The result of our three previous Art Walks have benefited the Pasadena Art Museum by over \$60,000. In addition, our group has given many hours of volunteer service to the Museum and to the Henry E. Huntington Library in San Marino.

So, you can understand that in order to maintain our reputation, we must present something different and interesting to our art patrons.

Next March 3 and 4, we would like very much to be able to show the original lithograph that was used to produce this first Fine Arts commemorative stamp.

Many of us collect commemorative stamps and through this interest have wondered how the design was selected and the subsequent process. I'm sure the majority of the public is interested in this phase of our stamp production. It seems only fitting that they should be given the opportunity to view this print on our "Fine Arts" tour.

Will you please refer this letter to the person or persons who would have the authority to consider our request.

Sincerely,

Mrs. Roe M. Powell

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G. M. REINGOLD & Co.
INVESTMENTS
SUITE 6
6535 WILSHIRE BOULEVARD
LOS ANGELES 48, CALIFORNIA

October 12, 1964

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Recently, I saw an original lithograph at the
Museum of Modern Art in New York City. I am
interested in acquiring a reproduction and
wondered if you have one available.

The subject was:

Sacco & Vanzetti Artist: Ben Shahn

Will you kindly inform me if this work is available
and, if so, at what price.

Very truly yours,

Gail M. Reingold

GMR/cw

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October 13, 1964

Mr. Raymond D. Nasher
4701 Miron Drive
Dallas, Texas

Dear Ray:

As we are deluged with requests for works by Arthur G. Dove, I am writing to ascertain whether you have made a final decision between the two paintings which we shipped to you in July and if so, could you return the other.

As you gather, I am still at the old stand with my second real estate also messed up because the previous tenant decided to stay until April. If I last that long at the present rate of activity and my disappointment, I will then relax in the title of executive with my feet on the desk. As a matter of fact, I have just engaged an assistant who I think will really make life much easier for me.

The fact that I am now "celebrating" the 39th anniversary of the Gallery has established me as the information center not only of America but for the great interest in our art abroad I am encompassing a great part of the world. All this is for free and takes an average of ten hours per day and it is only when the Nasher's or other good friends pay me a visit that I can relax and enjoy life as of yore.

Happy Election Day and fond regards to Patsy and you.

As ever,

RGN/rb

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October 3, 1964

Mrs. Margaret McCurdy
Secretary to the Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Mrs. McCurdy:

Thank you for letting us know that the pair of birds, the Bartley and the Dove have arrived safely from their various sources.

Regarding the Shalm VERSION OF PSALM 133, it is a gouache drawing and measures 10 $\frac{1}{2}$ x 13 $\frac{1}{2}$ ".

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Post

September 28, 1964

Mr. Maurice Tuchman
Curator of Modern Art
Los Angeles County Museum of Art
Los Angeles 7, California

Dear Mr. Tuchman:

At the request of your secretary, we are adding your name to our mailing list and you will receive our announcements hereafter.

I am now enclosing one of a current exhibition which will be followed on October 6th with our 39th anniversary show.

I hope that when you are in town I will have the pleasure of meeting you. Won't you please let me know in advance when you plan to be here so that I can make my arrangements accordingly.

Sincerely yours,

RHH/rb
encl.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

physically the 39 years in this field.

I will look forward to seeing you.

Sincerely yours,

RMH/rs

M.Y. Goodman
7/a Nargis Street,
Jerusalem, Israel.

7th., October, 1964

The Down Town Gallery,
32 East 51st., Street,
New York 22, N.Y.
U.S.A.

Dear Madam:

As you may recall I wrote to you just as your gallery
was closing for the summer re an original print or
graphic work by Ben Shahn.

I am still very much interested in purchasing an item
by Ben Shahn and in particular ~~xxxxxxx~~ an item in which
Mr Shahn combines a drawing with a Hebrew text.

A small black and white would also be satisfactory.

I might add that I have most (if not all) of the recently
published books of Mr Shahn so that if you are able to
identify something as being illustrated in one of these
books, you can do so freely.

In any event I do hope that you are able to offer me some
photographs of a suitable drawing or water-colours.

With all best wishes,

Sincerely yours,

M.Y. Goodman

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The pen is
very strong -
Do pardon
scratches from

Thursday - 10/15 - 2³⁰ P.M. 85°
Sitting on porch of hotel

Edith dear,

Is what could be better than the
above and getting paid for it?

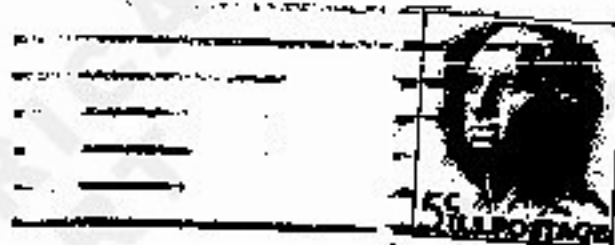
Seriously up to this point have been
under heavy pressure organizing the classes,
preparing material, moving school and office
to new quarters and acting in every capacity
to get the director, Carl L. Pedersen, for functioning.
We are all set and now tho' I carry a very
heavy load of seven classes, my days
except Wed. are all my own. I don't mind
teaching at night.

This freedom gives me time to visit
museums and galleries. There is now plan
at the Denver Museum to which I expect
to move and another at the department
store, Remstedter, run by a gallery director.
Dorothy Nelson.

Western hospitality has been kind
to me. On Sunday one of my students and
his wife drove me high into the Mts to Longhorn
an 1875 bed rooming house and then to

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Private Mailing Card
NEW YORK
F M
A C T
1964



Downtown Gallery
32 East 51st
NY C
NY

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

[postmarked 10-9-69]

MRS. HAROLD STRAUSS

25 Sutton Place South, New York 22, N. Y.

Sorry we will be out of
Town on October 5th
Richard Strauss

September 29, 1964

To: Const Ray Letter Service

Attention: Mr. Sassman

On the #10 envelopes I am sending you herewith, please run off our publicity list right away and return the envelopes plus any spares today.

The catalog envelopes are to have the entire mailing list run off and the catalogs will arrive at your place on Thursday and can then be stuffed and sent.

Many thanks for your usual cooperation.

Sincerely yours,

Tracy Miller

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